

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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4. Lieblieb Flute	...	...	...	...	...	...	4 "	58 "
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6. Gemshorn	...	...	...	...	...	...	4 "	70 "
7. Rohr Flute	...	...	...	...	...	...	4 "	70 "
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- 5. Through the ivory gate ... ... Julian Sturgis
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- \*2. Proud Maisie ... ... ... Scott
- \*3. Crabbed age and youth ... ... Shakespeare
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- 5. Love and laughter ... ... Arthur Butler
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# The Musical Times

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1919.

## MUSIC DURING THE WAR.

On August 4, 1914, most of us anticipated a short war, with an almost entire cessation of musical activities on the part of the belligerents. We have had instead a long war, and, in this country at all events, an unprecedented amount of music-making. That a great proportion of the music thus made should be of an inferior quality was inevitable. Earnest musicians may regret the fact : they will be better employed in recognising and taking advantage of the condition of things it implies. We do not expect to develop a taste for fine literature in a youth frankly indifferent to printed matter of any kind. On the other hand, however, the reader of trash to-day may next year be drawing up his own pet list of the hundred best books, and making a good job of it, too.

Of the thousands of folk who during the war have found comfort and distraction in music, the majority have partaken of the inferior type merely because it happened to be the most get-at-able, and because it made the least demand on brain and pocket. It is the first step that counts : these crowds are now incipient musicians, just as our novelette reader is an embryo book-lover. The development in both cases is largely a matter of opportunity and direction.

Our art, then, is this much to the good,—its recreative and consoling powers are by way of being recognized by the public.

As may be expected, official appreciation is much less emphatic, but we may at least congratulate ourselves on the fact that the wet blanket of 1914 has been gradually dried and warmed, until 1918 finds it a not uncomfortable garment. At its worst, the Government attitude is now one of benevolent neutrality.

What are the chief points that strike us in a glance over the past four years? First we note great activity in chamber-music circles. How far this was due to a revival of interest in chamber music proper,—that is, music made by friends or members of a family,—we do not know. Air-raids, travelling restrictions, and a hundred other causes compelled, or at least induced, many people to take the daring step of spending their evenings at home. This discovery of the home led naturally enough to the discovery of books and music as recreations giving a great deal of pleasure at little cost. The demand for cheap reprints of good literature, and for solo and concerted music of all kinds, signifies a growth of appreciation that can hardly fail to be of enormous importance in the immediate future. Even musicians have had their horizon widened, a taste for the more intimate forms of the art having been developed

in many who formerly responded to nothing less than the opulent and highly-coloured appeal of the orchestra.

The second point that claims our attention is the popularity of opera. While due credit must go to Sir Thomas Beecham and others, we think that the presence in our midst of so many foreign and colonial friends must have had not a little to do with the increased interest in a form of art that has never so far appealed much to the average Englishman. But perhaps, after all, the most vital factor has been our singers' rapid advance in operatic technique, thanks to which we have at last had fine performances in the vernacular.

Thirdly, we have seen an unlooked-for activity on the part of our native composers. There were such good grounds for anticipating very little in the way of novelties, that the steady stream of chamber-music, songs, and works for solo instruments has been perhaps the greatest musical surprise of the war. Any fairly regular attendant at London concert-halls during the past year will bear witness to the fine quality of this unexpected output.

The fact that so much of this new music is cast in the shorter forms, and is free in character, suggests a comparison with the remarkable outpouring of lyrical poetry that has been one of the literary features of the past few years. We probably owe both to the war, though the connection is of course more obvious in the case of the poetry.

Choral and orchestral concerts have on the whole showed a decline in standard, both in regard to choice of music and its performance. War conditions interfere little with a soloist's powers ; indeed it is conceivable that, temperamentally, some performers may even thrive under them. But choirs and orchestras are so obviously at a disadvantage that we are surprised to find some musicians regarding this decline with pessimistic head-shakings. Surely our feeling should rather be surprise that choirs and bands have kept going at all. For example, how many of us anticipated that the Competition Festival Movement and the Queen's Hall Promenade Concerts would have survived four-and-a-half years of war?

On the whole, then, the position of music, both actual and potential, appears to be stronger to-day than at the beginning of the war. There are still a few difficult months ahead, but if we read the signs aright, the Autumn of 1919 will witness an amount of musical activity such as this country has never seen.

A word should be said of the large sums of money raised for war charities by means of musical performances. These have ranged from concerts in our largest halls down to organ recitals in village churches. Certainly in this respect, as well as in such kindred activities as entertaining the forces, both in camp and hospital, the musical profession has answered the needs of the hour in a whole-hearted manner of which it may well be proud, and for which the community is, we believe, not ungrateful.

## MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

## (INTRODUCTORY ARTICLE.)

[The following is collated from articles written for publication abroad in connection with the Ministry of Information. The originals appeared in Spain, and Denmark.—ED., *M.T.*]

Musicians of to-day are gradually making the discovery that, after a prolonged period of relative sterility, England has become within a generation or two, one of the most copious contributors to contemporary music. Not only does she possess a larger number than at any time in her history of composers whose works are at least of sufficient strength to stand the sea-passage to other countries, but the works themselves, viewed in the aggregate, represent in an extraordinary completeness the complicated tangle of currents and cross-currents by which music is agitated in our day. Every conceivable movement is represented. Even the reactionary elements are producing music which allegiance to tradition does not entirely deprive of individuality. Nationalism, in all the various forms it has assumed from Russia to Spain, has its talented exponents, and the yet more recent tendencies of modern music are well to the fore. It would in fact be possible to illustrate an essay on all these various movements with examples taken solely from the works of British composers. It is perhaps this variety of outlook which is the most significant feature of this outburst of activity, for it denotes a hunger for self-expression the absence of which was the cause of the former stagnation, and this desire in turn is evidence of a fundamentally new spirit,—a new attitude towards music and its functions.

To understand what has happened it is necessary to have some acquaintance not only with English history but also with English psychology. It is unfortunately true that, after having produced music during the polyphonic period which can still challenge comparison with that of any other country, and after having laid the foundations of a modern tradition in the age of Purcell, England suffered her music to be overshadowed by the invasion of Handel, and subsequently by the debilitating influence of Mendelssohn. It is, however, not sufficient to attribute the successive domination of Handel and Mendelssohn to the influence of the Hanoverian Court and the Prince Consort. Handel appeared on the scene when the sturdiness of his music made it an acceptable vehicle for a well-defined and widely prevalent sentiment. Mendelssohn threw upon the sentimentality which, in the earlier part of the 19th century, afforded psychological relief from the process of industrialisation which was then at its height. At the same time the characteristic reticence of the Englishman stood in the way of his finding a more national mode of expression, and his mistrust of his own judgment in artistic matters made him shy of proclaiming music that did not come before him bearing the stamp of Continental approval. Even in our day it was not

until a choral work by Elgar had provoked enthusiasm in Germany that he was adequately honoured in his own country.

There had meanwhile grown in English organ-lofts a tradition of uninspired pedestrian musicianship which it would be absurd to attribute to the influence of any great master, native or foreign. This tradition in itself makes it unprofitable to inquire into the causes of the period of musical stagnation, memories of which continue to retard the wider appreciation to which British music of to-day has proved itself entitled. Least of all is it expedient to connect that stagnation—now happily an episode of the past—with causes which a more vigorous musical life would have speedily removed. The bad tradition persisted because the English chose to tolerate it. It is now moribund because that section of the English community which has a living interest in music has plainly intimated that it will be tolerated no longer.

That is the change of attitude that has taken place in this generation. The Englishman is still slow to form an artistic judgment, but he has gained sufficient confidence to work out his salvation in music, and he is doing so with a rapidity which is astonishing. As in France, this modern renaissance has coincided with the birth of a new social spirit, the effects of which have already proved far-reaching. There is in all countries alike a disposition to regard music as something apart from life, but history has often revealed in it a kind of psychological barometer. The forces which find expression in musical activities are intrinsically related to those which move even the least musical section of a people. For instance, the gulf which separates French music of to-day from that which found favour under the Second Empire is none other than the gulf which separates the France of 1914 from the France of 1870.

The tenacity with which certain features which can be traced back to the tradition of the German classics still maintain their hold upon a section of British music is due to coincidences which are in themselves superficial and misleading. Lyrical phrases of the type which abounds in the German romantics lend themselves to the expression of sentiments which are widely different, and it is as easy to misread the significance of their survival in English music as it is to misread their relation to modern Germany. These lyrical phrases possessed just sufficient resemblance to the native conception of lyrical sentiment to make them acceptable until the reawakening of the national consciousness of music, the first effect of which was to reassert the value of the indigenous type. Thus we still find contemporary composers of merit using melodic outlines recalling those of the German *Lied*, whilst others, like Vaughan Williams, are fashioning phrases such as any Englishman knows by instinct to be of indigenous growth. In the end it is undoubtedly the latter type which will prevail, but the struggle is rendered arduous by the strong hold which the other owes to its superficial adequacy. Of their respective merits

there cannot be the slightest doubt. Though the composers in both instances may be thoroughly sincere in their work, it is at present only the national type that succeeds in conveying abroad the conviction of sincerity. This is natural when a musical nation uses its own idiom, and the fact could be proved again and again by the experience of other countries. It is not surprising that success should come first in forms of music which, even though mainly instrumental, are based upon lyrical needs, especially as the wealth of English literature points to very strong lyrical leanings. But the national expression does not stop here. There are other elements in the English character so strongly national that they perforce remained silent so long as the prevailing idiom was imported. To mention only one, the characteristic vitality of English humour could not find voice in what was virtually a foreign language, and it was absent from music of the highest class, finding an outlet only in the lighter forms of musical entertainment, where the classical standard could not be rigidly enforced. Now that the idiom has become emancipated, this feature is beginning to assert itself, and it would not be surprising if it eventually gained the widest appreciation elsewhere; for, whilst his emotions are those of our common humanity, the Englishman's humour is a thing apart, appealing to foreigners with all the charm of the exotic.

At the same time one must naturally expect a progressive estrangement from the processes of logical thematic development established by the German classics. The impatience of mere logic which has so frequently asserted itself in English life was bound to show itself in music so soon as the latter began to emancipate itself from imported traditions. An Englishman addressing his own countrymen will always meet with a more ready response to a plain and direct statement than to a logical dissertation, and expediency will always recommend itself in preference to academic argument. In the degree that music resumes its function of reflecting the national life, this characteristic will become more apparent, but, even now, clever symphonic developments of the standard type are to be sought mainly in the works of composers who are least identified with the reawakening of the national spirit. There are, of course, exceptions, but these prove the rule. Directness of purpose, a sentiment that occasionally savours of the ingenuous, combined with a reticence that frequently causes it to be misunderstood abroad, an open-air vigour, and a latent sense of fun, not often disclosed but seldom far distant, these are the features that one may expect to find in representative modern British music. At its very dawn they are easily discernible in the works of Elgar, notably in the 'Enigma Variations' and in the 'Cockaigne' Overture, and they are constantly recurring in the music of to-day. A very characteristic combination of them is to be found, for instance, in John Ireland's Sonata in A minor for violin and pianoforte, which is of very recent date.

To anyone not in sympathy with the paradoxical result of this blend, the *Finale* of Ireland's Sonata would appear out of keeping with the remainder of the work, which is of earnest character, but the capacity for fun under serious conditions is the very heart of the paradox and the key to many apparent inconsistencies.

It was in the great days of the Elizabethan drama that the English profile first detached itself completely from the background of conflicting influences which furnished the foundations of English character. There we find high tragedy and low comedy flourishing cheek by jowl in an intimacy that is, to say the least, unfamiliar in any other literature. It presents as true a picture of the Englishman to-day as it did three centuries ago. In the worst days of the war nothing proved so disconcerting to Continental observers of the British soldier as his capacity to indulge in 'blague' under the most appalling conditions, and his fondness for singing doggerel at moments of emotional tension.

The variety of the recent native musical output defies all classification. The critic is compelled to fall back upon dates, and even these do not help him very far. On a chronological basis one would speak first of the forerunners of the movement, now generally classed as academics, such as Stanford, Parry, and Mackenzie. Then one would proceed to its dawn, which opens with Elgar and brings forward the names of William Wallace, Ethel Smyth, Granville Bantock, closing perhaps with J. B. McEwen, a gifted and prolific writer of chamber music. Delius represents the more cosmopolitan aspect of this section. Then follows the amazingly productive phase of composers born since 1870. Before composers of this group succeeded in overcoming the inertia of public opinion, or, what was worse, the atmosphere of mild, patronising approval in which they were to win their spurs, the signs of unrest which had long been visible began to assert themselves with increased violence. There was, for instance, a growing impatience among the younger men with the intense reverence in which Brahms was officially held—a reverence that has no counterpart in Europe outside of the German-speaking countries. To some English students this reverence has proved far more destructive of individuality than the wave of Wagnerism which passed over England in common with the entire musical world. Even to-day one can point to gifted composers who are still only in the convalescent stage. But the standard of revolt was raised in the citadel itself, that is to say, in the institution where the cult of Brahms was at its highest, and several of whose former pupils are now among the most independent of the outstanding figures in English music. At their head one would place Vaughan Williams (born 1872), whose works contain in an exceptional degree elements which have come to be regarded as characteristically English. This composer's name furnishes the occasion for the mention of two undercurrents in the present situation which are likely to exert an influence upon its future

development, though they are perhaps less important than some enthusiasts imagine.

The first of these currents is that which has set strongly in the direction of folk-song. The part which the traditional melodies of a country may come to play in strengthening the characteristic quality of its music scarcely admits of question, especially in the light of Russian experience, but it lends itself very easily to exaggeration. Even in Russia, at the time of the great Nationalist composers, it was not invariably the case that those of them who gave the most attention to folk-song in the end produced the strongest music, or even the music on which the Russian character was most deeply impressed. Yet, on the other hand, the probabilities are in favour of there being some biological affinity between the characteristics of a race and the melodic idiom which has proved the fittest to survive among it. Even more probable is the suggestion that the melodic idiom which grew, so to speak, with the language itself, is the most suitable vehicle for that language in song. That may, in fact, be taken as demonstrated by the best modern English songs which, even when their structure is eclectic, often contain indisputable idiomatic phrases in the vocal part. Perhaps the most striking illustrations of this will be met with in the settings of the collection of poems by A. E. Housman, entitled '*A Shropshire Lad.*' In these the poet has studiously given the preference to words of purely English origin and avoided those of Latin derivation. It is a striking fact that the most satisfactory songs based on these poems are by composers associated with the folk-song movement, such as Vaughan Williams and the late George Butterworth. But to deduce a fixed principle from such evidence would be a highly dangerous proceeding. Apart from the Celtic regions, which have their own music, the English countryside is singularly rich in traditional melody, and the revival of interest in these tunes has unquestionably had considerable influence on the younger groups of composers. Few of them, however, have actually used folk-song in their music. The mission of old tunes has been rather to remind them what a truly English tune sounds like rather than to relieve them from the necessity for making tunes. It is thus by somewhat indirect methods that the composers have reached a more intimate mode of expression. Whatever the means there is now a sufficiency of music of the highest class to prove that the end has been attained.

The other movement is that of the 'restorationists,' who seek to revive the glories of the past for the purpose of establishing continuity of tradition. Even English musicians need to be reminded sometimes of these glories, of which the best-informed Continental musicographers, who have accepted without question the heresy that England has no music, are generally in ignorance. It is a common experience to be met with scepticism when mentioning them, but no student has ever approached this music and remained unconverted. Its revival is therefore to be

encouraged, both as an expression of the national spirit and for the sake of the works themselves. But whether the modern British composers can derive practical benefit from its study is more problematical. In any case it could be only from the spirit that animates them, not from any external quality of workmanship; and surely it is better that life itself should impart its spirit to art! We see here a marked analogy with events in France. The cult of Rameau and his predecessors is a feature of the French renaissance in music, and critics vie with one another in proving the continuity of the French tradition from his day to ours; but it would be difficult to show that any French composer is directly indebted to the study of Rameau for any special quality in his work.

Both these sections of musical opinion look to the remote past for guidance. At the opposite wing of the progressive movement is that section which is frankly and unreservedly modern in its outlook. But there is far less importance to be attached to this apparent divergence of method than to the one feature which is common to all progressive musicians in England: the desire to break with the immediate past, its pedantic outlook and its subservience to foreign influence. It is this desire that underlies the active, almost feverish productivity of the present generation of English musicians, which has already yielded such important results. A new tradition is not established in a day. There are inherited beliefs that are tenacious of life, and there is also the inevitable tendency to substitute new foreign influences for old, which is merely a change of masters, but the movement towards complete emancipation has gathered so much momentum during the last twenty years that already now an Englishman may look upon contemporary music and feel that his contribution to it is not unworthy of his aspirations. There is a veritable army of composers, born since 1870, some of whom have failed to sustain the promise of their early works, whilst others have matured more slowly but with greater sureness. It is here that the variety of outlook becomes more pronounced. It would, for instance, be difficult to discover any common ground between the music of John Ireland and that of Cyril Scott, both of whom were born in 1879, and have an equal right to be considered as representative of the modern movement. The same year saw also the birth of Frank Bridge, whose spacious technique provides a facility for reconciling divergent methods, in which respect his rôle in English music presents some analogy to that of Florent Schmitt in France. In Balfour Gardiner's popular 'Shepherd Fennel's Dance,' and in Percy Grainger's treatment of folk-songs, we have the English sense of fun coming to the surface in one of its aspects, whilst another shows itself in a more subdued form in those of York Bowen, and Benjamin Dale's romanticism, expressed in choicest phrases, attaches itself to the older tradition. In Arnold Bax we have a wonderfully fanciful imagination with a preference for the dreaminess of the Celtic twilight, and a fondness

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for the 'little folk,' the legendary fairies. Even in the very youngest of our composers the essential variety of outlook is maintained. On the one hand, Herbert Howells is working his way through youthful, classical predilections towards an English idiom which has much affinity with memories of those remote days when there were English classics, and on the other hand Eugène Goossens (who is English despite his foreign extraction) is falling into line with those modern composers whom sedate musical opinion regards as extremists. This does not, however, prevent him from revealing a very individual outlook.

It is safe to say that never in her history has England been so rich in composers of unquestioned talent as she is to-day. The list is formidable, and though only a fanatic would claim that the unprecedented output of the last few years is wholly of enduring quality, the critic who is also a historian knows well the significance of such periods of travail, and hails with increasing delight the appearance of every work of outstanding merit, such as are constantly coming forward in the England of to-day. A special feature, due to the ease with which the English absorb fresh elements, is the occasional occurrence of un-English names in this list of composers. The case of Frederick Delius is not typical; although of English birth his associations with the Continent are of the closest, and he is to be classed rather with that cosmopolitan society which was so characteristic of Europe in general on the eve of war. But Gustav von Holst furnishes a complete illustration. His family migrated from the Baltic Provinces to England more than a century ago, and each generation has contracted English marriages, so that the name is practically the only vestige remaining of his foreign origin. Curiously enough he is one of the composers who have been happiest in their treatment of the folk-song idiom, both in his choral settings and in orchestral rhapsodies. The latest instance is that already quoted of Eugène Goossens, a more 'recent' Englishman so far as date is concerned, but nevertheless an entirely English personality, and admitted as such both at home and abroad, as, for instance in an article which that excellent Italian critic, Guido M. Gatti, contributed to the January-February number last year of *La Critica Musicale* (Florence). With this composer, who is still in his early twenties, we reach the youngest elements in modern British music and, simultaneously, the point where the production of this interesting movement has assumed such importance as to make it of far more than national interest.

Here it may not be out of place to utter a word of advice to propagandists.

In presenting modern British works to other than English audiences a wise discrimination is necessary, for their very variety makes it impossible that all of them would meet with appreciation from the same audiences. A programme of English music which would meet with approval in Amsterdam or Zurich might quite conceivably be rejected

in Paris or Madrid, and the converse is equally true. This difference of the psychology of the musical audience in various countries is too often lost sight of by enthusiastic pioneers of new works. A little while before the war we had a striking example of it in the case of an excellent musician, born in Scotland of French parents, but domiciled in Germany, and adhering to the traditions of the German classics. A concerto of his was performed at about the same time in Paris and London. In Paris, its length and ponderous mode of expression caused it to be almost refused a hearing; in London, its sound musicianship met with appreciation. Both audiences were right in their judgments of its qualities and defects. It was their respective psychology which tipped the scale in opposite directions. It is to be hoped that when the best products of the present musical activity in England find their way to the musical centres of the Continent, as they inevitably must in due course, the mistake will not be made of irritating alert audiences with a conservatism for which they have scant appreciation, or, still more, antagonising audiences accustomed to the more considered forms of musical utterance by giving them music of the eminently spontaneous type that, side by side with the other, is forcing its way to the front in this vigorous and interesting reawakening of England.

In succeeding articles the writer will endeavour to deal with some of the more significant of British composers of to-day.

(To be continued.)

#### A GREAT ARTIST : G. FRANCESCO MALIPIERO.

BY G. JEAN-AUBRY.

For him who loves art and makes of it the constant nourishment of his mind and soul, I do not think that there is any greater joy than that of discovering a new personality, a truly original temperament. Those people are to be pitied whose critical sense has succeeded in weakening the faculty of admiration, as are also those whose facile admiration, knowing no control, finds vent in extravagant praise. Admiration is one of the most beautiful sentiments of which men are capable, but it must be used in conjunction with a full sense of responsibility and with a determination not to cheapen it by ill-considered employment.

I have for long been blamed for my enthusiasms, while my aversions were passed over. It has been said that I wrote praise but not criticism. This was said as far back as fifteen years ago, when I praised Debussy and Ravel, and more recently when I praised Severac and Roussel, and later still when I wrote favourably of the Spanish music of Albeniz and Manuel de Falla, of the poetry of Ruben Dario, of the sculpture of Rodin or of Mestrovitch, and of many others who were then unknown. 'Dogs bark and the caravan passes,' says the Arab proverb, but perhaps after all the barking of dogs unconsciously hastens the speed of the caravan.

There is much truth in the sceptical saying of one of our young French friends, 'In art there are no forerunners, there are only reactionaries.' There are certain artists who are the living conscience of their epoch, and whose word or art at once reaches a small minority, and there is the immense majority who, if

one may risk a solecism, only make up their minds to understand when the whole world has understood.

If I say that there is to-day in Italy a young man of thirty-six whom I do not know, whom I have never seen, and whom I regard as one of the most remarkable composers of his generation, a young man from whom may be expected not merely interesting works but works of the first order, and who, from what we know of him, reveals an indisputable personality, there will be those who will reproach me for my incurable optimism, as they did when I wrote of Debussy, Ravel, Falla, or Stravinsky. Which were right: the detractors or myself? Let us proceed.

G. Francesco Malipiero was born at Venice in 1882. He first worked with Enrico Bossi, the present director of the Conservatoire de Sainte Cecile at Rome. After having passed some time in Germany, he returned to Italy and began to study alone, examining in turn the old Italian works, modern French works, the Russian music of Moussorgsky and Stravinsky, and the researches of the young Hungarian musicians. Like all those who possess a real and strong personality, he has no fear of its being lessened by contact with new works or influences.

He wrote first of all works like 'Sinfonia degli Eroi,' composed in 1905, performed at Vienna in 1912, and which he has since destroyed and disowned.

Since 1905 and up to the present Malipiero has composed nearly twenty pieces of various forms and character, showing at once the fertility and variety of his mind and the sureness of his technique; symphony, chamber music, songs, opera, have all been used to express his ideas and feelings under different aspects.

Of these works, there are several which are unpublished and will remain so by the wish of their author, whose development has been particularly rapid during the course of the last few years. I do not know whether we shall ever be able to hear the Quartet, written between 1907 and 1911, or his first operas. Malipiero is a better judge than we can be of those works by which he wishes to be known in the future, and this intransigence with regard to his early works is justified by the quality of those which he has published.

It was towards 1910 that the personality of the young artist began clearly to stand out. Last year, his 'Sinfonia del Silenzio e della Morte' was performed in France, a work which would do honour to more than one composer of the time, but which appears to us now only as a youthful composition in comparison with his present works.

There are certain artistic natures which reveal themselves almost in their first expressions. Maurice Ravel is recognised even in the 'Menuet Antique.' There are others who develop but slowly; others again who take long to grope their way, and who finally reveal themselves suddenly. If a comparison be made between the Sonata for Violoncello and Pianoforte (1907) and the 'Poemi Asolani' (1916) or 'Keepsake' (1918), Malipiero appears at once to take his place in the latter group.

Already in the 'Poemetti Lunari,' which date from 1909 to 1910, there appear certain essential characteristics of his inspiration. A particular atmosphere is observable in these short pieces for the pianoforte, and the contrasts of his nature are seen in all their attractiveness. In the first two of these 'poemetti' there can be seen all the suppleness of which this young genius is capable. The first is grave and religious, the second full of an exquisite grace and very Venetian in tone. In the fourth the nimble spirit evokes the dialogue of marionettes in moonlight, but by a simple augmentation the dialogue soon attains an amplitude which endows with humanity what seemed at first merely the

conversation of puppets. The sixth of the 'poemetti' shows how a modern musician may be thoroughly Italian without falling into banality. The melodic phrasing of this piece is impregnated with a facile charm which in other hands would degenerate into commonplace inflections, but never does Malipiero run the risk of this criticism. If he approaches it, he always manages to avoid it. Although the composer considers the 'Poemetti Lunari' a mere *début*, his taste and technique are already evident.

The evolution of Malipiero has revealed itself without *éclat*, logically and profoundly. His nature has become more and more concentrated. His tendencies direct him unceasingly towards an economy of means which leaves nothing to chance but which gives no impression of painful restraint. His personality is attractive in its combination of ardour and abandon, of austerity and grace, of feeling and reason.

I do not know where one can meet amongst the music of the last ten years a page of a more direct, immediate, and refined charm than the first of the 'Preludi Autunnali' in which the shadow of Chopin seems to wander through the Tuscan landscape, nor where can be found a more personal and more simply moving page than 'I Partenti' in the 'Poemi Asolani.'

In his three last sets for the pianoforte—'Barlumi' (Lights), 'Poemi Asolani,' and 'Maschere che passano'—Malipiero is in full possession of his means of expression. Since the production of Ravel's works there has probably been nothing written for the pianoforte which deserves more attention. I do not think that anyone has yet achieved a page of such singular and profound accent as that of 'Notte dei Morti' in the 'Poemi Asolani.'

Malipiero's music is in no sense systematic, being given neither to exasperating harmonics nor to repeated rhythmic singularities. It utilises the newest or the oldest forms according to the necessities of feeling. Turn by turn the melody is light, frail, or concentrated. It is not by astonishing that the art of Malipiero charms, and the devotees of grace at any price will not find what they want; but by a kind of almost insensible penetration he captures us as it were by a moral obsession. Sometimes in his music there is something as painfully confusing as a dream, at first indistinct, but gradually revealing the vestiges of our memories or of our hesitating intuitions.

An ardent nature such as Malipiero's could very easily find in the resources of the orchestra, with its most recent complexities and latest harmonic innovations, the means of vigorously expressing and colouring his sentiments, but his art is in conflict with his ego. With him, as with the greatest artists, there is a constant struggle between his mind and the *élan* of his physical nature. The Italian critic Guido M. Gatti clearly perceived this when he described Malipiero as 'the classic ideal of a restless, romantic spirit.'\* Indeed, he has a soul as ardent as that of Schumann or of Chopin, which however seeks to express itself by a means as concentrated and as terse as the music of Monteverdi.

In essence, Malipiero's personality is made up of this conflict. It is noticeable in comparing his works and in examining their secret structure; for, like every true work of art, each of his inspirations gives a sensation of liberty. The conflict is centred in the roots of the work, the flower thus giving an impression of mingled joy and bitterness.

Malipiero's work does not possess any nightmare qualities. There is nothing Baudelairean in him in the defective sense that has been applied to this term. On the other hand, I sometimes see in him something similar to Baudelaire's art in the struggle of the latter

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between classicism of expression and romanticism of nature, and in his desire to condense his ideas as much as possible in order to attain a form in which words possess their full force.

Of necessity it is the same characteristics which are to be found in Malipiero's songs, but with less constraint. With the exception of three melodies set to the words of Gabriel d'Annunzio, the 'Sonnets des Fées,' the songs of this composer up to the present are all written to French words. If the 'Cinq Mélodies,' with the exception of 'L'Archer' are not very characteristic works, on the other hand the three melodies from 'Keepsake'—'Light,' 'Song,' and 'Stream'—show the same faculty for expressing emotion simply and deeply : 'Song' with its natural accent of the melody, and 'Stream' for the evocation of torpor that is produced in so remarkable a manner by its accompaniment, are excellent proofs of Malipiero's art.

Striking as are his pianoforte works and the last collection of songs, it is, above all, towards the orchestra that Malipiero is naturally inclined. His art is essentially symphonic. He has a taste for new sonorities, and he knows how to utilise the timbres of the orchestra with a cleverness which has no equal except in Ravel or Stravinsky amongst the composers of his generation. He has neither the violence of the Russians nor the grace of the French, but an ardour held in check a passion which is never exhausted, rising in long and simple flights, sprung from a deep and sincere emotion.

The same inclination towards a greater simplicity is to be found in his orchestral works. Little by little the cutting down of all that is superfluous becomes more drastic. However, his early works contained nothing complex or heavy, neither as regards their orchestration nor the number of instruments. There is nothing clearer or more simple than the writing and the elements of the two Suites 'Impressioni del Vero' ('Impressions from Nature'),<sup>2</sup> but both the one and the other show the progress that has been made towards that economy of means which seems to be the mark of the artistry of the Latin races in their noblest works.

In the first series of the 'Impressioni del Vero,' Malipiero pictures three birds—Il capinero, Il picchio, Il chiu—their characteristics and their surroundings, not by the usual procedure of imitative music, but by the suggestion of a poet who reflects the play and the sinuous grace of nature. This is done with a charm, a delicacy, a lightness of touch to which no one can remain insensible. In the second series—'I Cipressi e il Vento,' 'Colloquio de Campane,' and 'Baldoria compestre'—the framework is larger, and human emotion is portrayed with still more penetration.

The poetry which impregnates 'I Cipressi e il Vento' is of a profoundly real and human quality, and is at the same time so dreamlike that it seems, like its subject, more of heaven than of earth, while its appeal as moving as life itself. Malipiero never employs the direct procedure of imitation; he suggests by the atmosphere which creates the reality of his subject.

There remains to mention 'Armenia,' a little orchestral suite on Armenian popular themes, and two works for the orchestra, 'Pause del Silenzio' and 'Ditirambo tragico.' The latter, which have not yet been performed, mark another phase in the evolution of the composer.

He has also written for the lyric theatre 'Elen Fuldano,' an opera in three Acts (1907-09) which he has

since destroyed ; 'Canossa,' a one-Act tragedy (1911) ; 'Sogno di un tramonto di autunno' (1913), a tragic poem founded on one of d'Annunzio's lyrics ; and more recently two works of a new character. The first, 'Sette Canzoni,' is a very short opera comprising seven episodes which unfold themselves during the singing of seven songs, all action being undertaken by mimes. Malipiero has himself written the libretto of this work, and the songs are old Italian airs which are to be found in his symphonic conceptions. The other work, 'Pantea,' which the composer calls a 'symphonic mimo-drama,' is written for a dancer, a chorus, an invisible baritone voice, and an orchestra.

Judging from what I already know of the work of Malipiero, I await his new compositions with a lively impatience that is not often experienced in a lifetime. Why should I hide my haste to hear the 'Sette Canzoni,' of which a friend wrote to me as follows after having had the good fortune to hear them in Rome : 'I wish you could have heard the "Sette Canzoni"; he is just finishing the orchestration. Since Moussorgsky, no such music has been written ; it has a power, an originality, a beauty of line really without example in modern music.' The man who wrote these words is himself a calm and discerning critic who has studied old Italian music with a penetration and taste which have made his work valuable. His letter caused me no surprise ; it made me still more impatient to hear the works of this young artist.

Francesco Malipiero will ere long be recognised as one of the leading composers of the present time. It is pleasing to me to reflect that I shall have been among the first to greet him as an outstanding figure of a new Italy, and to perceive in his works the touching and profound revelations of a great artist.

## Interludes.

A few days ago I heard a distinguished musician lamenting that music had received a set-back during the war. He based his assertion on the fact that choirs and orchestras had shown a falling off in technical and other respects. I found myself wondering, first, what else could be expected, and second, whether the set-back is of a kind to worry us much. Clearly it was inevitable, and quite as clearly it is only of a temporary nature. But to any who fail to find comfort in this, I suggest that we may fairly set down on the credit side the increased appeal of the best music brought about by the tapping of a new public through the many admirable musical activities in camps, hospitals, and factories. To what extent this new musical public can be retained on demobilization must depend largely upon concert-givers and conductors of choral societies and orchestras. No one who has had any considerable experience of camp and hospital concerts during the past four years can have failed to note the pleasure the best music has given in the most unexpected quarters. You may question the word 'unexpected,' pointing out that in an army so huge and representative the proportion of educated musicians must of course be pretty much the same as in the civilian population. That is true, but we must remember that the average camp audience is of an *omnium gatherum* character rarely met with in a concert hall, and therefore musicians have formed only a small part of it. The great majority of hearers have been men to whom fine music well performed was something of a novelty.

<sup>2</sup> One of these, the first, has been performed in London during the last series of Promenade Concerts. It is to be hoped that we shall have an opportunity of hearing it again, and of making an acquaintance with the second set.

Apart from the concerts, a great deal of educative influence must have been exercised by the sprinkling of musicians in the ranks. The pianoforte in the rest-hut has not been used solely for ragtime or sentimental ballads : Bach and Beethoven, Schumann and Chopin, have spoken through it, and delivered their message to many new ears. [As I write this, the December *Music Student* comes to hand, containing, very much to the point, a short article by Mr. Frederick Dawson, who has been giving recitals in hospitals and Y.M.C.A. huts since the war began. Mr. Dawson's experience of the Army's appreciation of the best music may be regarded as typical.]

If musicians in the Army have given, they have also received—the gain has not been all on one side. I have heard more than one admit that their views on the art have been considerably widened by their Army experience. They have come to enjoy a great deal that they had hitherto despised. For example, the swing and rhythm of the best music-hall tunes have not been lost on them. This appreciation of the most vital quality in an important section of popular music, is likely to influence some of our younger composers, and the influence will be all for good. So much of the best music has found its way *via* Queen's Hall to the Coliseum and other great places of popular entertainment, that some return is due. There is piquancy in the idea of St. Martin's Lane and Piccadilly Circus showing Langham Place a thing or two, but there is probability as well.

However, the important point for the moment is this : many thousands of people, for the first time in their lives, have come to realise something at least of the power and appeal of good music. How is this appreciation to be retained and developed?

So far as London is concerned, I believe that much can be done by decentralization. At present too many concerts are given in a tiny area in the West-End, and too few in the suburbs.

Private Smith has now something of a musical palate : how far will he be able to satisfy it on leaving the Army? He lives in such savage and remote districts as Harringay, or Balham, or Wormwood Scrubs, or Woolwich, where the natives have entertainments of most kinds within easy reach, but very little in the way of first-rate music. Can you see ex-Private Smith making frequent journeys to the little musical preserve round Oxford Circus? The most he will do is to come to an occasional Promenade concert, which attracts him because it is cheap, free-and-easy, and places no embargo on his tobacco or glass of beer.

Meanwhile there are excellent halls in his neighbourhood, well-adapted for concert purposes, but used chiefly for meetings and dances. When our recitalists are wise they will give up some of their performances in half-filled concert-rooms in the West-End, and play and sing to full ones in the East, and at other unfashionable points of the compass. It needs only a little enterprise on the part of artist and agent.

Our leading recitalists find it well worth their while to go touring among provincial towns with populations of 20,000 and upwards. They seem to be unaware that outer London consists of a conglomeration of huge towns, only a very tiny proportion of whose inhabitants ever come to Central London for recreation. Why should they? They have excellent local theatres at which most of the best performers—especially of the variety type—can be seen frequently and inexpensively. Some of the suburban cinemas are second to none, and show real enterprise in the matter of incidental music. There are free libraries everywhere, and some districts have admirable museums and picture-galleries.

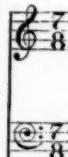
The one field that so far has scarcely been touched is the purely musical one,—for it must be remembered that the performances of local orchestral and choral societies, however good, are too infrequent to supply what is needed. Something has been done here and there in the way of a brief series of subscription concerts,—the December *Musical Times* contained particulars of such a series at Streatham,—but obviously the proper publicity and organization can as a rule be obtained only by agents and others experienced in such work.

Given first-rate talent, tactfully-chosen programmes (not too 'precious' or 'highbrow'), plenty of seats at popular prices, and (possibly) permission to smoke, Mr. Smith will be delighted to indulge his newly-acquired appetite.

But we must not consider the Smiths only. Every suburb contains many hundreds of music-lovers who would welcome the opportunity for hearing a fine orchestra or concert-party if they could do so by taking a walk or a short bus or tram-ride. What very few of them will undertake is the journey to central London. Many of them work there all day. Attendance at an evening concert involves a double journey, or waiting about after business hours. One may be very fond of music, and yet be excused from frequent attendance at concerts under such conditions. In this and in other respects the way to the concert-hall must be made as easy and attractive as that to the cinema and variety show. I am a mere musician, and therefore dare not attempt to give advice to those who have the management of concerts ; but were I a hard-headed business man, I should feel inclined to ask such questions as :

1. Why do concert-halls contain such a small proportion of cheap seats? Some of us have wondered for years past why it is possible to go to Queen's Hall, for example, and see time after time the handful of seats at the back of the area chockfull and the stalls and circle half empty.
2. Seeing that, so far as the ear is concerned, the worst seats are the first half-dozen rows of stalls, why should not the price of these be lowered? Similarly, when a gallery runs round three sides of the hall, why should not the ends near the platform be made cheap seats?
3. Why is there such an absurd disparity between the purchasing power of a shilling at the concert-hall and a music-hall? At the former I sit pipeless, and with knees cramped, through a couple of hours of almost entirely serious music. At the latter I take my ease, pipe in mouth, hearing and seeing a series of performers, mostly first-class, and usually a fine blend of grave and gay. There may be good reasons for making me pay more for the duller and less comfortable of the two experiences, but they are not apparent.
4. If I attend Queen's Hall on an evening in August I am allowed—even encouraged—to smoke. Going to the same hall to hear pretty much the same music in November, my pipe must remain in my pocket. Why? Judging from the size of the audiences at some of the Promenade Concerts, no one seems to have been kept away because of my blowing a cloud. On the other hand, a good many were induced to come because of the prospect of blowing one themselves. There is surely no reason why smoking should not be allowed at instrumental concerts, even if only after the interval. Vocal recitals are of course on a different footing in this respect.

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The above questions, remember, are what I should be tempted to ask if I were a business man. Being merely a musician, I don't ask them. I fall to dreaming instead, and see a fine concert-hall, not standing in a backwater as our West-End halls do, but planted down in the very centre of the theatre districts, cheek-by-jowl with the palatial Hipposeum. There is a concert every evening, the prices of admission are the same as those at the Hipposeum, smoking is allowed, and refreshments at reasonable prices are easily obtainable. The programmes contain first-rate music with a sprinkling of light items. Good humorous singing is a regular feature.\*

The seating is comfortable, and ample space is allowed for passing to and from one's place. The programmes cost, not sixpence or a shilling, but two pence. The best music does not suffer from the free and easy atmosphere. Chorus-singing is freely indulged in. Every concert contains at least one well-known song, pitched in a comfortable key, in which the audience joins. Occasionally a pot-pourri of well-known songs is played, with the words printed on the programme. The conductor takes charge of the whole hall, and the audience becomes an impromptu choral society, rough and ready but very much alive, with stimulating results to all concerned. A dream? Yes, but not more wild to-day than the idea of the Queen's Hall Promenade Concerts a quarter of a century ago, or such an enterprise as the present Shakespeare season at the 'Old Vic.' When my dream is realised, we shall have merely a first-rate music-hall, with music as the main attraction instead of as an 'extra turn.'

The English admirers of Sigfrid Karg-Elert have been wondering what that brilliant composer has been doing during the war. A friend who has just returned from durance in Germany brings me back some compositions of Karg-Elert produced since the outbreak of hostilities, and therefore unknown in this country. They are a set of 'Twelve Impressions' for harmonium. I find some passages of real beauty in them, but also a confirmation of the doubts some of us had begun to feel a few years ago as to Karg-Elert's staying-power. I still believe that his best organ works are among the finest ever written. But the later examples had begun to show signs of mannerism and eccentricity, and these Impressions on the whole mark a further decline. The titles appear in German, French, and English, and the translations of some of them are odd. So many modern composers base their work on pet scales and intervals that the title of No. 5—'A solar second'—suggests that Karg-Elert is about to give us something new in the way of a brace of adjacent notes; but it merely represents 'Eine Sonnenkunde' after it has survived the French 'Une second de soleil.'

The palm for ugliness must go to No. 11, 'The nightmare' ('Die Nachtmahr'; 'L'Alpe à la nuit'). This is headed with a couplet by J. O. Bierbaum:

... Lieg stille und lausche im schweigenden Raum;  
Dich umschleiert kein Schlaf, dich tröstet kein Traum . . .

This particular nightmare is fortunately more brief than the real article is wont to be. Of its twenty-one uncomfortable bars I quote the three last:

Probably the composer means to depict purely mental phenomena, but this extract suggests some at least of the physical results of dietetic indiscretions. How

can we take his advice and 'lieg stille' during such uncomfortable happenings as those hinted at in the above, especially in the second bar?

FESTE.

#### THE CLAVIER TOCCATAS OF BACH.

BY SYDNEY GREW.

Apart from its position as an organ piece, the Toccata has been very generally discredited. It has been looked upon either as one of a group of characterless forms which—more or less individually indistinguishable—appeared in the dawn of instrumental music, at its worst a fortuitous meandering over the keys, at its best only a brilliant show-piece; or it has been looked upon as rather an indeterminate *Aude*, a study convenient for the development of finger-technique and staying-power.

The post-1750 Toccata has not been unjustifiably discredited. It has not been wrongly regarded. Notwithstanding the mental clarity of post-Bach composers, their energy of expression and occasional romantic ardour, the Toccata from Pietro Domenico Paradisi (1710-92) through Muzio Clementi (1752-1832)

and Francesco Pollini (1763-1846) to Robert Schumann (1810-56) was little more than a technical provision for students or a concert-piece for *virtuosi*. But as things seem to me the pre-1750 Toccata has been quite wrongly regarded. It was a very different creation from the post-1750. Long before Bach had lifted it to the position it holds in organ music it had been proved by thoughtful musicians a most useful type of clavier music; more than useful, absolutely essential. And simultaneously with Bach's establishing it as one of the greatest of organ forms, it was developed by the same composer into a complete and characteristic clavier form, used by him extensively, and left as the most fluid and adaptable of clavier forms, the best of all means of expressing that quasi-extemporaneous thought which (all things considered)

\* At West-End concert-halls a comic song would be regarded as sacrilege unless it were of the operatic buffo type, sung in Italian, which of course saves the situation. A song by Gilbert and Sullivan, or Monckton and Caryl, with funnier words and music at least as good would be taboo, though nobody has ever given a reason why.

is perhaps the most precious human quality in art and at the same time the one perfect medium for the carrying out of those experiments and searchings for novelty that can never cease in a phase of art until the phase become a dead phase. The pre-1750 Toccata to my mind has been unjustifiably discredited. Its significance has been misunderstood. Its value as an accomplished fact has been incorrectly gauged. At the end of the long line of Clavier Toccatas from Claudio Merulo (1533-1604) to Johann Sebastian Bach (1685-1750), the Toccata for clavier was no barren, disjointed show-piece. Its path had run into no *cul-de-sac*. Rather it was an organic structure of the utmost freedom and diversity, the parent of several works of great artistic value and poetic warmth, and a means of emotional expression not only in advance of its age but in advance of the age immediately following.

The object of the present article is to demonstrate this, and to draw the attention of students to the five great Clavier Toccatas of Bach—the works in G minor, D minor, E minor, F sharp minor, and C minor respectively.

### I.

Stating the matter briefly, the direct evolutionary purpose of the Clavier Toccata was three-fold: first, to determine and develop the true idiom of keyboard music, both composing and performing; secondly, to free music from the restrictive power of dance-rhythms on the one hand and from the obstructive influence of the 'strict' style on the other; and thirdly, to poetize the art. This purpose the Toccata successfully achieved in all three aspects—with regard to the third, over-successfully for the Toccata itself, seeing that by the time the Toccata was perfected in the hands of Bach it had become too subtly poetic in nature and too independent in form for the next generation, whence it languished into non-existence, only the name surviving, and that in a direction totally foreign to the original. It is no exaggeration to say (speaking of course in the broadest terms) that out of the Toccata came the incalculably important achievement of the poetizing of the Fugue, i.e., of making the Fugue a vehicle to carry poetic thought and warm human emotion.

There is no need in a general study of the Clavier Toccata to consider the idiom of keyboard music. That is a matter well within general knowledge. A musician who has observed such a series of pieces as the 'Fantazia of four Parts' of Orlando Gibbons (1583-1625), the 'Golden Sonata' of Henry Purcell (1658-95), the French Suites and Chromatic Fantasia and Fugue of Bach, the 'Sonatas' of Domenico Scarlatti (1683-1757), and the diverse pieces of the Beethoven and Romantic Schools, is sufficiently aware of the history and general principles of keyboard music to note for himself the technical situation of the Bach Clavier Toccata. I therefore remove the matter from the scope of my remarks.

Nor is there need to spend time (other than in passing) over the matter of the obscure and confused origins of the Toccata. One stands to lose rather than gain in taking up the various Sonatas, Ricercatas, Fantasias, Capriccios, Canzonas, Concertos, Fugues, and what not, which with the first Toccatas filled the nonage of instrumental music; for a dry and insidious dust has settled on their remains, a dust which (judging by the tastes of antiquaries) has power to blunt the artistic percipiences of the student. So far as understanding and appreciating the Clavier Toccatas of Bach is concerned, we may let that dust lie practically undisturbed, finding in Bach himself all we need in the way of specimen antiques or

originals, both among his immature, experimental, and nondescript works and among his master-examples of perfected form. A student may study with artistic pleasure such a group of works as the Canzonas in F major, G minor, and C major of Girolamo Frescobaldi (1583-1644); the Canzona in C of Johann Caspar Kerll (1628-93); the Canzonetta in G of Dietrich Buxtehude (1637-1707); the Toccatas in D minor and A minor of Johann Jacob Froberger (c. 1605-67); the Toccata 'tutta de salti' in C of J. C. Kerll; the Toccata in A of Henry Purcell (once published in Germany—not by a *musician*, surely?—as a work of Bach); and for example of the more serious pre-Bach clavier Fugue, the Fugue in F minor of Alessandro Scarlatti (1659-1725), all of which, accessible in British or foreign editions, help materially in grasping the significance of Bach's works with the Clavier Toccata. Or ignoring these, a student may take up side by side with Bach's Toccatas one of the following groups: (1.) The Canzona for organ in D minor (the most finished specimen of the form in existence); the Clavier Sonata in D minor (arranged by Bach from the Violin Sonata in A minor) of which the 'thema' is particularly instructive with regard to the Toccata Fugue; the magnificently representative 'French Overture' in B minor; the large work in A minor that comprises a Prelude in free Concerto form and a Fugue à la gigue on this subject:

Violon.

Ex. 1. 

the D minor Chromatic Fantasia and Fugue; the Fantasia in C minor in shape of a Suite movement; the Italian Concerto; and for Fugues the A minor and C sharp numbers of the first book of the 'Forty-Eight.' These are masterpieces which in their respective forms represent the level of achievement reached by the Toccatas. Or, (2.) The following examples of hybrid forms in which certain Toccata elements are associated with elements belonging correctly to other forms: the early Fantasia in A minor; the curious Fantasia in G minor which has for second section a movement in D minor, 16/32 time; the youthful Sonata which has for Finale a theme imitative of the clucking of a hen; the Sonata in A minor from Reinken; the Capriccio in E 'in honour of Johann Christoph Bach'; the work in E flat made up of a Prelude, Fugue, and Finale in Suite form, 3/8 time; and the two Fugues from Albinoni, A major and B minor. The pieces in this second group take the student into Bach's workshop and laboratory. They are little known. Several are only curiosities, a few are true works of art; all are good material in a study like the present, and may be handled without fear of stirring up the dust that lies on so many of the elementary creations dating from 1600 to 1700.

### II.

The most apparent artistic quality of the five great Clavier Toccatas of Bach (G minor, D minor, E minor, F sharp minor, and C minor), or rather of the last four of them, is the poetic energy with which they are filled. This energy is magnificent. It drives each piece into an inner coherence as clear and indubitable as the unity of mood and character that make a Shakespeare play what it is. It fills each piece with a strong individuality and enables each piece to stand unsupported by any but the slightest dependence on conventional musical form. It shows us that each Toccata is evolved out of continuous thought, that it is

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in the modern Franckian sense spiritually 'cyclic'; whence we are enabled to perceive yet once again how Bach reached ahead and incorporated into his art what was afterwards to become a chief characteristic of modern music.

Energy and individuality always were essential in the Toccata. Sluggishness and formalism never found a place in its constitution. Sometimes the energy became a mere tonal energy, a vigorous playing with the common physical powers of music; and very often the individuality became a youthful indulgence in the pleasures of liberty, an uncontrolled exploiting of freedom and licence. Toccata energy became emotional in the hands of Froberger, and Toccata freedom of form became a noble assertion of the value and desirability of independence and originality in the hands of Buxtehude, Johann Pachelbel (1653-1706), and other immediate forerunners of Bach. From his D minor Toccata onwards, Bach completely spiritualised the form. He converted its characteristic energy into pure poetry; and turning the full power of his genius upon the matter of its freedom from arbitrary rules of form, he so developed that aspect of its nature as to produce five works which, for variety of structure as much as for individuality of mood, are surpassed among his clavier works only by the rarest masterpieces,—yet not surpassed even by the rarest masterpieces in respect of sheer unification of shape and content, all the result of that curious poetic energy which I feel to be the most apparent, as it is the most valuable, quality of the five works, particularly the E minor, the F sharp minor, and the C minor.

The cyclic character of the Bach Clavier Toccatas is shown by several of their formal features. These however are of little value in so delicate a matter. 'Facts' as to form are merely material. They tell us little of the soul of the art. It is better to employ artistic commonsense, which tells us that no piece of real art can exist independently of all prescribed rules of form (rules like those that held together such other forms as the Suite, the Concerto, the Fugue, and in later times the Symphony in the greater way of music as the March in the smaller), unless it is based on some compact, unified, essentially *poetic* thought. Artistic commonsense tells us also that on the other hand no piece of art can be truly vital that does thus depend chiefly on set, conventional rules. It tells us—what experience teaches—that the first 18th century Symphonies, for instance, were not only not poetic or cyclic but as 'strophic' in the way of the Symphony as a ballad is in the way of the Ballad. They had no prime and fundamental soul-mood running through them, suggesting the path they must follow, filling every part with warm life, and holding them together so steadily that we can reduce them in our minds each to the one central point or feeling which, germinating originally in the composer's mind, expanded artistically and caused the work to be. These Symphonies were set repeats of something readily convenient. The second part of their opening movements came along in strophic response to the first part, and if the composer had interfered with 'custom' he would not have known just what to do and the work would have tumbled all to pieces. Commonsense tells us that the same was the case with the Italian Concertos, strict Fugues, Dance Suites, and the rest of pre-Bach music. These all went by order,—with the benefit to smaller men that by adhering to prescription decent and profitable work might be managed, but with the loss to art that no vital or permanent work could be so achieved. A great man, a Bach, could and did work when he willed it from the starting-place of established rule, with for result

examples of never-dying art. I suppose that Bach was as versatile and successful in the domain of the 'strict' Fugue as Shakespeare was in the still more narrow and difficult field of the Sonnet. At times indeed even Bach and Shakespeare must have leaned willingly on the convenience of 'rule' and found in it when so mooded a help and rest; for not even those mighty adventurers could work for ever in the unknown and (so far as custom makes things solid) insubstantial world of the fancy. Bach was not always as the Chromatic Fantasia found him, nor Shakespeare as the fairy-work of 'Midsummer Night's Dream' and 'The Tempest.' The one needed at times the graceful certainty of Suite-form, and the other the clear-cut line of historical drama; which but makes their work the more wonderful in those directions (as for instance these Clavier Toccatas) where poetic energy alone held them. The Clavier Toccatas are entirely wonderful. They exist independently of set form. They satisfy serious students of to-day, two full centuries after they were written and at a time when the artistic soul cannot tolerate what is not pure, good, and sincere in art. They were allowed to survive by a great man as the record of some of his most extended efforts. They were the manifestation in part of certain musical and emotional qualities which run through all that was not 'occasional' in his work. All things considered, it is surely not straining artistic commonsense to say that the Toccatas are poetic works pure and simple, that they are the expression each individually of single emotional movements in the composer's mind, and that they are in consequence exclusively cyclic.

Whatever else the Bach Clavier Toccatas may be, to my understanding of things they are an embodiment of the true spirit of their age. The great defining and expanding of emotionality which took place in Germany during the century following the Thirty Years' War (1650-1750) compelled art to afford scope for the expressing of that emotionality. Music was only partially ready to afford the scope demanded. As far back as the beginning of the 16th century, music had rejected the pure classic serenity of Palestrina; but by 1700 it had achieved nothing better in opera than the mechanical *da capo* Aria, and in chamber-music the rapidly conventionalizing Concerto and Violin Sonata. Despite a certain loosening of 'art-music' into melody, clavier music half-way through the century (1650-1700) was still centred on strict fugues (cold and formal things), and suites of dance-movements that rarely idealized themselves into rapture. The spirit of the age—of course the real spirit, the spirit that animated the greater souls, not the spirit that occupied the barren minds of the frivolous mass of the folk—the real spirit of the age rejected these things. Organ music had become grand and noble. In the hands of Georg Böhm (1661-1734), and Johann Pachelbel (1653-1706) it had become relatively expressive. But organ music was not enough. It was restricted to religious sentiment, and in any case it was too impersonal and too inconvenient of access for that intimate communing in art which makes lyric poetry more precious than dramatic, and brings the pianoforte more close to the heart than any other instrument. This greater spirit of the age demanded of art that artistic intellectuality should be more passionately searching; that emotionality should be wider, deeper, and less circumscribed; that forms should be untrammelled by arbitrary law and capricious 'artistic' custom. It required that art should give exercise to the limbs of the soul, that art itself should stand more exquisitely poised, balanced by a human sweetness and understanding, that it should be ceaselessly daring. Above all, the spirit required that art should abolish mere doctrinaire skill

and opinionativeness. (The average man has always found in art too much narrow 'professional' conceit and academic pride.) The true musical spirit of the age, which in the end became Bach's spirit, filling the whole of the second half of this century (1700-50), demanded that into music should be brought the many touches of simplicity and spontaneity which well up so continuously in the heart of adequately natured people. It wanted to find in music rhapsodic outbursts, the energy which expresses itself in large and unstudied activity, the full conception of things that leads to lofty gesticulation, deep feeling, pathos, consolation, the intense yearning that invents recitative so pregnant with meaning that it seems to be taking music almost to the threshold of speech, insistent earnestness that clings to its material (I am thinking of the semiquaver motive



that fills so much of Bach's music) until it has wrought from the idea at work the last drop of its heart's blood. The great musical spirit of the age satisfied its demands and requirements. Bach gave himself what he wanted. As in those days the Fugue was the pivot of all music, he perfected the Fugue. He made the strict Fugue warm with modern warmth while still as pure as Palestrina. By way of our five Clavier Toccatas he made the free Fugue what Shakespeare had made the non-tragic drama, bringing into interdependent cyclic association with that once barren force—as Shakespeare brought into the range of the drama familiar songs and sayings and topical allusions—all the wealth of pleasant human things which we call 'poetry.' In these neglected clavier pieces Bach caught and imprisoned the elusive. He effected what Browning in 'Charles Avison' cries out for art to effect (namely, to 'give momentary feeling permanence,' to 'run mercury into a mould like lead!'), for after two hundred years his soul lives here in his Toccatas, and the Toccatas remain alive with the soul of art (most mercurial of stuff) for the watchful and responsive student. Bach did not publish these Toccatas. Too true to the spirit of their age, they were not—to quote Bach's words relative to the Suites—"for the delight of amateurs." Satisfied as usual with his work, he let the results go at that. Into five of the minor keys he uses so frequently for his thoughtful contemplation, grave brooding, passionate resolving of problems, and long flights of serene joy, and with regard only for the fit elucidation of the poetic idea at the back of his mind, he has fixed here some of his most characteristic thoughts; and fixed them by the reverse of a careless unstudied process, since the Toccatas, for all their quasi-extemporaneous character, are not mere rhapsodising, but the outcome of twenty years of labour, the simplest (the D minor) existing in two equally complete forms. In these five works (the debonaire G minor; the happy D minor, too busy with primal spirits to trouble about its length; the pure, gravely sweet E minor; the impassioned, most rarely intimate F sharp minor; and—fitting crown to the series—the buoyant yet gentle C minor, in which the Toccata is subtilized until it becomes all spirit, and music itself leaves the ground entirely), in these five Toccatas for Clavier Bach reveals some of his noblest attributes, beyond which there is little of more value in man's nature to be revealed. The works have waited for recognition for two centuries. They have waited without loss of virtue, rather with gain, for the world till recently was not fully worthy of them. Perhaps even now it is not fully worthy of them, for the world is rather a material place. But artists none the less should be

worthy of them; and there is no reason why we should not spread them about the new world which we understand is about to be created. They satisfied one great post-bellum generation. They may satisfy another, since they represent certain aspects of the Universal and Permanent; in saying which I venture the appearance of uncritical enthusiasm in the knowledge that no exaggeration so arising can be nearly as uncritical as the attitude which for two centuries has resulted in a general but undeserved discredit.

(To be continued.)

## Occasional Notes.

ELGAR'S 'FALSTAFF' concert on December 5 made a deep impression. It also set a

good many of us asking why such a splendid work had not been played in London since Mr. Landon Ronald produced it at a concert of the New Symphony Orchestra five years ago—November 3, 1913, to be exact—following with a second performance a few days later? There seems to have been general agreement as to its being Elgar at his very best, so the critics cannot be blamed for its neglect. The music strikes us as being not only fine, but attractive as well. We do not recall a purely instrumental work richer in variety, more skilful in characterization, and, above all, more human in its appeal. That a composition which, both from its subject and its own qualities, might be expected to appeal strongly to English audiences should have been neglected for so long, is the best of answers to those who say the English composer has no cause for complaint. 'Falstaff' is only one of a good number of works that are overlooked for no other reason, apparently, than their nationality. How often do we hear Elgar's 'Froissart,' 'In the South,' the Introduction and Allegro for strings, or the 'Pomp and Circumstance' Marches other than the one in D? (No. 2, in A minor, was played on December 5, and proved to be most attractive.) The 'Enigma' Variations are played perhaps thrice during each London season, and the two Symphonies even less. Many other works will occur to the reader as suffering from like treatment—e.g., Bantock's 'Pierrot of the Minute,' Vaughan Williams's 'London' Symphony and 'Norfolk' Rhapsody, to name only three. Stanford's latest Pianoforte Concerto was successfully produced in America four years ago, and London is to hear it for the first time in April, 1919. Butterworth's 'Shropshire Lad' Rhapsody would probably be still on the shelf to which it was relegated before the war but for the composer's death in action. It would be easy to make a long list of such cases.

BIG DRUM  
VERSUS  
COLD  
SHOULDER.

We are not sure that native music is likely to gain much from a raging, tearing propaganda. It is good enough to take care of itself if given fair play. Fair play would mean the inclusion of a due proportion of unfamiliar British music in the average programme. Concerts of novelties are a mistake; the public has little curiosity in regard to new music. It flocks in crowds when it knows that old and tried battle horses will be led forth and put through their familiar paces. This being so, we suggest that the new steeds should be given a chance to show their mettle on the same occasions. The 'Fifth Symphony' worshipper will

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not stay away because 'Falstaff' is on the programme ; having been drawn there to do his usual homage, he might easily be induced to see that there has been some fairly decent music written since Beethoven's day. The fact is, there are two musical publics, the curious and incurious. When orchestral programmes are framed with this fact borne in mind, concert audiences will be larger, and native music will need no boosting. So long, however, as the British composer gets the cold shoulder, he and his backers have a right to reply with the big drum.

Since the above was written we hear of a scheme likely to give us orchestral programmes of a more varied and interesting character than we usually get at present. A new organization, the London Concert Society, is making itself responsible for a yearly series of first-class orchestral concerts, a feature of which will be the inclusion of a fair proportion of novelties, both British and foreign. The Society wisely realises the importance of persistency in a crusade of this kind, and is laying its plans to break down apathy by siege rather than by storm. The London Symphony Orchestra will play, and Mr. Hamilton Harty will conduct. With this fine band, under the baton one so catholic in taste and alert in direction, there can be no doubt as to the excellence of the performances. As to the programmes, the almost entire absence of box-office considerations should ensure schemes of the very best, which should in the long run mean the most popular. We wish the Society all the success it deserves, and meanwhile, it is 'up to' the public.

The 'League of National Music and Pageantry' has decided to change its name to 'League of the Arts for National and Civic Ceremony.' The new title has been adopted in order to avoid misconception.

The word 'pageantry' seems to have led many people to anticipate a revival of pageantry of the type of which we had an overdose a few years ago. The League has no such intentions. Although it hopes eventually to make use of a certain amount of spectacular art, it will at present confine its activities to music. Dr. Robert T. White's article on page 24 contains convincing arguments of the need for such an organization.

The numerous British Choral Societies 'FOR THE FALLEN' will be interested to hear that the work is to be sung shortly at Shanghai. The performance will take place at the Union Church, with a chorus of fifty, accompanied by strings, organ, and drums. Mr. R. C. Young will conduct.

In these busy days there is little doing in the way of musical puzzles of the type over which the industrious Kerl, Fux, Marpurg, and others spent so much time. Their composition, moreover, needs an amount of detachment that few of us are able to command. Mr. H. Elliot Button, however, recently succeeded in becoming lost to the world for the length of time necessary for the production of the curiosity printed below. It will be seen that the tenor sings the treble part backward, and that both alto and bass read the same either way. The last straw is arrived at by holding the copy before a looking-glass, when we find the result is still harmonious, if we bear in mind that the accidentals in the first and last bars appear on the wrong sides of the notes to which they belong. With or without the mirror, the result is far more musical than such freaks have a right to be. On the whole, we have never seen so much ingenuity expended on a musical puzzle. The composer, we are glad to say, is going on as well as can be expected.

#### "THE PENDULUM."



#### H. ELLIOT BUTTON.

## Church and Organ Music.

### MANUAL 32-FT. STOPS, ETC.

Lieut.-Col. Dixon writes as follows concerning Manual 32's :

I am sure that all lovers of the organ will have been grateful to Mr. E. Graham Dunstan for his able, interesting, and well-nigh exhaustive article, which gives evidence of a considerable amount of historical research, thereby rendering it the more valuable. In the remarks I am about to make, I simply desire to give a few supplementary details.

The bass of the Manual 32-ft. on the Ely organ, which goes through, is made up of the stopped 32-ft. pipes from the old Pedal organ, the treble being added to complete the manual compass. In addition it is used on the Pedal organ in 32-ft. and 16-ft. pitches. The Great organ also contains a Quint 5½-ft. and two mixtures of five ranks as at Liverpool Cathedral. Their composition is, however, somewhat different. The first contains the harmonic intervals of 10, 17, 19, 21, 22, while the second is bolder in tone and on the lines of Schulze's famous five-rank mixture at Armley. It consists of pure fifths and octaves, its components in the

bass being 15, 19, 22, 26, 29. The pipes of the octave ranks have 2/7th mouths and those of the fifths 4 mouths. Now with regard to St. Nicholas, Whitehaven. The 32-ft. Quinton on the Great (tenor C, metal throughout) is a remarkable register. The pipes are bearded, and give prominent overtones. The stop blends well in combination, and materially enriches the ensemble, particularly in the treble. It is also useful in special combinations for solo effects. The most noteworthy feature of the instrument as a whole, apart from the fine build-up due to the unusual completeness of the harmonic structure, is the wealth and variety of the flue work. There are no vain repetitions. It was the first of a fine series of important instruments built on modern lines which have emanated from the Durham firm. Unfortunately the Church being non-resonant gives no assistance to the organ tone. The arrangement of manuals, as noted in Mr. Dunstan's article, with the Great organ the lowest, the Swell in the middle, and the Solo and Tuba clavier at the top, though logical in the absence of a separate Choir manual, is not one

to be followed, as it is impossible to have the Tuba or any other stop on the Solo organ playable below the Great organ keys. This is sometimes required in order to bring out a melody by thumbing. The ordinary four-manual instrument has of course a similar shortcoming where the Solo to Choir coupler is absent, as is usually the case. Mr. Graham Dunstan will be interested to know that the previous Snetzler organ, which had undergone reconstruction by Hill, and Gray & Davison, was again re-modelled by Messrs. Harrison for St. Michael's Church, Arlecdon. The following is the specification: Pedal organ, sub-bass 16-ft., open wood 16-ft., Great to Pedal, Swell to Pedal. Great organ: Double Diapason 16-ft., Stopped Diapason 8-ft., Open Diapason 8-ft., Principal 4-ft., Twelfth 2½-ft., Fifteenth 2-ft., Swell to Great. Swell Organ: Contra-Keraulophon 16-ft., Voix Celeste 8-ft., Open Diapason 8-ft., Flute 4-ft., Mixture three ranks, Viole 8-ft. Except the Viole, which was new, the whole of the pipe work was from the old Snetzler instrument, of which everything that was worth preserving (including the chimneystopped Diapason) was carefully retained. The metal of the old pipes, however, is of very low grade, being over 80 per cent. lead. Though the reconstructed instrument contains no reed, it is remarkably effective in its new surroundings. If Mr. Dunstan visits West Cumberland, he should certainly see this organ, as well as its modern successor at St. Nicholas, Whitehaven. Two other instruments of note in the district would also well merit his attention. There is the fine three-manual Willis at St. Bees Priory Church, now nearly twenty years old, but nevertheless distinguished among other things for the wealth and splendour of its reed stops, of which there are ten out of a total of thirty-six. The other is the remarkable organ at St. James's Church, Whitehaven, by Norman & Beard. It is designed on *multum in parvo* lines, and contains but twenty-three speaking stops, including five splendid reeds, two of which are of 16-ft. pitch. Considering the very limited number of speaking stops, the grandeur of effect, variety of tone-colour, and resources generally, are probably unequalled. Unfortunately the building in which it stands is most unsympathetic.

To return to the subject of 32-ft. stops: it is certainly curious that in the design of the Liverpool Cathedral instrument the Manual 32-ft. should be entirely absent. The ostensible reason given for this omission was that it would remove the distinction of the Pedal organ from being an octave lower than the manual. This is scarcely convincing, as the logical outcome of such reasoning would be the complete exclusion of the Manual Double from all instruments where the Pedal organ did not contain a stop of 32-ft. pitch. Apart altogether from the question of completeness of tonal design, the 32-ft. stop on the manuals imparts a dignity and richness, especially in the treble, which are attainable by no other means. No one would suggest adding an independent 32-ft. stop running through the manuals in this case, as it would be sheer waste. A 32-ft. open on the Great could, however, have been provided on a grand scale by borrowing the Contra-Violone on the Pedal and completing the treble compass. Its use as a pedal stop would in no way have been interfered with as, when used in full combinations on the Great, it would have been amply covered by the wealth of 32-ft. tone on the Pedal whether the 64-ft. stops had been actually present or not. A 32-ft. stop of this character would moreover fit in well with the 2/7th mouthed Diapason work, and would have materially enriched the flue work ensemble of the Great organ generally. *Mutatis mutandis*, the enclosed Contra-Ophicleide 32-ft. might have been similarly employed to complete the reed family of the solo organ. It is interesting to note that the pedal 32-ft. reed at St. Mary Redcliff, Bristol, is enclosed in the manual swell chamber, where it gives a striking grandeur in the pedal bass to the full swell.

To Mr. Dunstan's list of organs containing a stop of 64-ft. pitch on the Pedal, should be added the Colston Hall, Bristol, which includes a Gravitone 64-ft. The front of the transept division of the organ at Worcester Cathedral exhibits some, at any rate, of the lower pipes of the Pedal double open metal 32-ft. The 32-ft. open metal at Carlisle Cathedral still forms the West front as Willis left it.

I have just been able to glance through Mr. Arthur E. Teggins' interesting article. I think his proposal that the word 'manual' should be used to represent 'organ' (where more than one department is played from the same keyboard)

would but add to the existing confusion. Moreover, the use of the word 'clavier' for manual keyboard would not help matters, as that term includes the Pedal, which organ itself is occasionally subdivided. The word 'clavier' is a general term, and is applicable to *any* keyboard whether played by hands or feet, consequently the word 'manual' should be retained to indicate the specific keyboard played by the hands in contradistinction to the Pedal keyboard itself. The tendency nowadays is to subdivide the different manual organs into various departments without much regard to the actual manuals themselves. I suggest therefore the word 'division' or 'department' should be used where necessary to indicate this, the manuals themselves being represented by numbers if considered desirable. The word 'organ' would perhaps be permissible, but even that might cause confusion. I certainly agree with Mr. Teggins as to the needless multiplication of manual claviers. The fifth manual is never necessary. Many four-manuals would actually gain in resources and effect if the same amount of material had been utilised in the construction of a well-planned three-manual organ. Still more three-manuals would have made better two-manual instruments. To make matters worse the Pedal is often starved. No Church organ of less than about fifty speaking stops need have more than three manuals, but ought before all things to have an adequate Pedal. The restriction as to manual keyboards need not mean the abolition of these departments or any loss in resources, but rather the reverse. It would, however, imply a more efficient system of control. As Mr. Teggins justly points out, Mr. Casson has indicated 'a more excellent way.'

These notes have of necessity been made at random, but I hope they may nevertheless prove of interest.

GEORGE DIXON  
(Lieut.-Colonel.)

Some excellent items were included in a miscellaneous recital at West End Wesleyan Church, Middlesbrough, on November 24. Miss Frances Richardson played Beethoven's Violin Sonata in A, R. G. Thompson's 'Longing,' and Stanford's Cavatina and Scherzino, and two old English pieces—John Collet's Largo Cantabile, and Robert Valentine's Allegro Vivace; Miss Edith Groat sang 'Hear ye, Israel,' and songs by Noel Johnson, Liddle, Ashford, and Sanderson, the rest of the programme consisting of anthems by the choir, and organ solos by Mr. Horace Walker, who played Parry's Preludes on 'Martyrdom' and 'Rockingham,' the Largo from 'From the New World' Symphony, and MacDowell's 'Maestoso.' On Sunday, February 23, a choir festival will take place, when 'Samson' will be sung.

At a meeting of the Edinburgh Society of Organists in St. George's U. F. Church on November 23, Mr. John Pulein, of St. Mary's Cathedral, Glasgow, gave a recital, when he played the following programme :

Sonata in C major	..	..	..	Rheinberger
Pastorale	..	..	..	Cesar Franck
Choral Preludes—				
'Martyrs'	..	..	..	Harvey Grace
St. Peter (MS.) and	..	..	..	John Pulein
Tallis's Canon (MS.)	..	..	..	Ernest Farrar
St. Mary (MS.)	..	..	..	C. H. H. Parry
Rockingham, and	..	..	..	
Croft's 156th	..	..	..	Bach
Pastorale	..	..	..	Joseph Jongen
Improvisation—Caprice	..	..	..	Debussey
Prelude—'The Blessed Damozel'	..	..	..	Hollins
Andante in D major	..	..	..	Boellmann
March—Finale from Suite No. 2	..	..	..	

The quarterly meeting of the Trowbridge, Devizes, and District Organists' Association was held at Holy Trinity Girls' School, Trowbridge, on December 7, when, before a good attendance, the Rev. W. H. Weekes, of Devizes, read a paper on 'The Archbishops' Committee's Report from the Organist's point of view.' Mr. Weekes treated the subject in a very able manner, and the paper was full of interest. A very helpful discussion showed that many were in favour of mixed choirs on account of the difficulty in obtaining choir-boys, and of the reading of the service unless the clergy were capable of intoning. During the evening the company adjourned to Holy Trinity Church, where an impromptu organ recital was given by several of the members.

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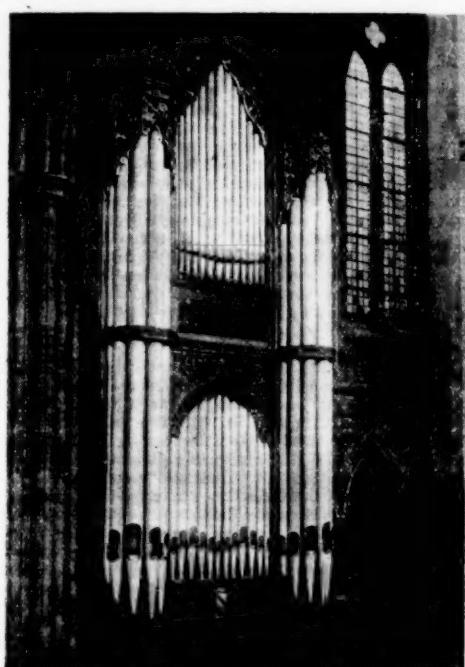
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At St. John's, Red Lion Square, W.C., on November 7, the Bishop of Stepney dedicated a new organ case to the memory of Charles James Vines, the first and for forty years organist of the church. The case is of oak enriched with gold, and was designed by Mr. Cecil Hare and executed by Mr. Robinson, of Red Lion Street, Holborn. The front pipes in the towers are the basses of the Great Contra Viola, with the spotted metal Large Open in the flats between. We reproduce below a photograph of this handsome piece of work :



On January 5, the fourth annual recital of English carols will take place at St. Mary's Church, Primrose Hill, N.W. (Chalk Farm Tube), when the Church choir will unite with the English Folk and Carol Choir, under the direction of Mr. Martin Shaw. Evensong (without sermon) will be sung at 6.15, and the recital will begin at 7. The carols will include specimens dating from the 13th century to the present time. The collection, as before, will be given to St. Dunstan's Hostel for Blinded Soldiers and Sailors.

At Brighton Parish Church, on December 10, an anthem and organ recital was given by Mr. Chastey Hector and the choir. The choral items were Walmisley's 'From all that dwell below the skies,' Foster's 'O for a closer walk,' and Elgar's 'The Fourth of August,' this being the first performance of Elgar's work at Brighton. Mr. Hector's solos included Bach's Toccata and Fugue in D minor, and Elgar's 'Pomp and Circumstance' March No. 1.

Choir Festival Services were held at Halifax Place Chapel, Nottingham, on November 17, when 'Judas Maccabaeus' was given under the direction of Mr. E. M. Barber, with Driver C. E. B. Dobson as organist.

Well-known organists are giving recitals at St. John's, Red Lion Square, on Thursdays, at 1.10. The organ is a very effective instrument, a rebuild by Noterman. The original construction was by Lewis.

## ORGAN RECITALS.

Mr. Alfred Bentley, St. Oswald's, Guiseley—Sonata No. 1, Mendelssohn; Choral with Variations, Smart; Meditation Elegie, Borowski; Toccata, Widor.

Mr. Allan Brown, Clapton Park Congregational Church—Gothic Suite, Boëllmann; Mélodie in E, Rachmaninoff; Scherzo, Purcell Mansfield; Fugue in G minor, Bach. At Queen's Road Wesleyan Church, Peckham—Overture in C, Hollins; Pastorale in F, Lemare; Fugue in C minor, Rzewski; Allegro from 'Cuckoo and Nightingale' Concerto.

Mr. W. J. Lancaster, Bolton Parish Church—'The Storm,' Lemmens; Two Studies, Schumann; Prelude in G minor, Holbrooke; Choral Preludes on 'Ye boundless realms of joy,' and 'Eventide,' Parry; Recit. and Allegro Vivace (Sonata No. 1), Mendelssohn.

Mr. Wilfrid Greenhouse Allt, St. John the Evangelist, Edinburgh (ten recitals)—Sonata No. 1, Guilmant; Idyll No. 6, Gray; Air in F sharp minor, S. Wesley; Poetic Variations, Hull; Choral Prelude on 'Dundee,' Parry; Pièce Héroïque, Franck; Chant de Mai, Jongen; Adagio, Saint-Saëns; Choral Prelude on 'St. Ann,' Parry; Idyll No. 2, Gray; 'Pean,' Harwood; Angelus, Massenet; Scherzo, Wolstenholme; Marche Héroïque, Saint-Saëns; Festal Prelude, Rowley; Pastorale, Recitative, and Chorale, Karg-Elert; Finale in E flat, Guilmant; Gothic Suite, Boëllmann; Villanelle, Ireland; Finale (Sonata No. 7), Guilmant.

Mr. Arthur G. Colborn, Stapleton Parish Church, Bristol (living American composers)—Processional March, Ralph Kinder; Liebeslied, C. Wakefield Cadman; Sortie, J. H. Rogers; Impromptu, Parker; Menuetto, A. L. Barnes; Festal March, E. R. Kroeger.

Mr. Henry Hackett, Parish Church, Burton-on-Trent (three recitals)—Sonata No. 5, Guilmant; Pastorale, Hackett; March in D, Best; Concert Fugue in G, P. Mansfield; Toccata and Fugue in C, Bach.

Sergeant W. Wilson Foster, Holy Trinity, Guildford—Fugue on BACH, Schumann; Cantilène, Wolstenholme; Choral No. 1, Franck; Nocturne, Bonnet; Overture in C minor, Hollins.

Driver C. E. B. Dobson, Central Mission, Nottingham (four recitals)—Prés de la mer, Arensky; Allegro ben marcato, Frank Bridge; Funeral March, Mackenzie; Prelude and Angel's Farewell, Elgar; Funeral Music, Tallis; Air with Variations, Lyons; Prelude and Fugue in D, Bach; Concert Toccata, Holloway; Pastoral Romance, Douglas.

Mr. Edwin Stephenson, St. Margaret's, Westminster (six recitals)—Choral Preludes Nos. 1 and 2, Brahms; Lament, Grace; Pastorale, Roger-Ducasse; Meditation and Marche Pontificale (Symphony No. 1), Widor; Toccata on 'Pange Lingua,' Bairstow; Fantasie in E flat, Saint-Saëns; Slumber Song, Yarrow; Epinikion, Rootham; Fugue, 'Ad nos,' Liszt; Prelude, Fugue, and Variation, Franck; first movement, Sonata No. 1, Reger; Sonata No. 5, Guilmant; Fugue in A flat minor, Brahms; Scherzo (Symphony No. 2), Lemare; Three Pieces, Pierne; Sonata No. 1, Borowski.

Mr. F. J. Tarris, Christ Church, Newgate Street, E.C.—March on a theme of Handel, Guilmant; Andante Cantabile, Rea; Prelude and Fugue in C, Bach; Postlude in D, Stuart-Archer.

Miss Charlotte Gorst, Christ Church, Bala—Spring Song, Hollins; Marche Solennelle, Mailly; Marche Religieuse, Chauvel.

Mr. J. C. Dunlop, St. Michael and All Angels', Northampton—Impromptu No. 1, Coleridge-Taylor; Prelude 'Welcombe,' Parry; Gothic Suite, Boëllmann.

Mr. H. Percy Richardson, St. Chad's, Far Headingley—Fantasia and Fugue in G, Parry; Idyll, 'The Sea,' Arnold Smith; Sonata Eriaca, Stanford; Lament, Grace; Toccata Prelude, Bairstow; Capriccio, Ireland.

Corpl. F. E. Wilson, Holy Trinity, Eastbourne—Overture in C, Hollins; 'Pomp and Circumstance'; Allegro Cantabile (Symphony No. 5), Widor; Offertoire on Two Christmas Themes, Guilmant.

Mr. Bertram T. P. Hollins, Beckenham Congregational Church—Sonata in C sharp minor, *Harwood*; Caprice, *Guilmant*; Festival March, *Smart*.

Mr. William Faulkes, Parish Church, Wigan—Concert Overture in A, *Maitland*; Adagio (Symphony No. 3), *Saint-Saëns*; Toccata and Fugue in D minor, *Bach*; Chanson Nuptiale and Fantasia on old Christmas carols, *Faulkes*; Pastorale in C, *Boellmann*; Marche Heroique, *Dubois*.

Dr. Alan Gray, Trinity College, Cambridge (two recitals)—Sonata No. 6, *Rheinberger*; Meditation and Fantasia, *Alan Gray*; Prelude, *De Stevres*; Prelude and Pastorale, *Hillelsmacher*; Fantasia, *Boellmann*; Epilogue, *Grace*; Chanson d'Automne, *Jougan*; Preludes on 'St. Cross' and 'Dundee,' *Parry*.

Mr. Herbert Ellingford, St. George's Hall, Liverpool (three recitals)—Overture in D, *Smart*; 'St. Francis preaching to the birds,' *Liszt*; Fantasia and Fugue in G minor, *Bach*; Overture to 'The Bartered Bride'; Variations de Concert and 'Elves,' *Bonnet*; Toccata (Symphony No. 5), *Widor*; Finale (Symphony No. 5), *Dvorák*; Processional March, *Sullivan*; Gavotta from Overture in D, *Bach*; Prelude on 'St. Thomas,' *Parry*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata No. 2, *Mendelssohn*; Pastorale, *Bach*; Ave Maria d'Arcadelt, *Liszt*; Lament, *Grace*; Festival March, *Bosz*.

Mr. Fred. Gostelow, Luton Parish Church—Allegro non troppo from Sonata in F minor, *Rheinberger*; Symphony in E minor, *Holloway*; Concert Scherzo, *Turner*; 'Pomp and Circumstance.'

Mr. F. Hubert Belton, Holy Trinity, Upper Tooting—Sonata No. 1, *Borowski*; Allegretto in E flat, *Wolstenholme*; Concerto No. 2, *Handel*; Requiem 'Eternam, Harwood'; Sonata No. 3, *Mendelssohn*.

Mr. Henry Kiding, St. Mary Abchurch—'Pomp and Circumstance'; *Canzonet, Elliott*; Triumphal March, *Guilmant*. At St. Mary-the-Virgin, Aldermanbury—Introduction and Fugue, *Hewlett*; Irish Air, *Grainger*; Finale to Advent Sonata, *Pearce*.

Mr. G. W. Douglas, Christ Church, Bradford—Overture in C minor, *Fricker*; Allegro Cantabile, Symphony No. 5, *Widor*; Marche Héroïque, *Saint-Saëns*.

Rev. E. C. Monk, St. Andrew's Presbyterian Church, Carcroft—Sonata No. 1, *Mendelssohn*; Fantasia and Fugue in A minor, *Bach*; Andante from Sonata, *Boyce*; March in G, *Smart*.

Dr. Caradog Roberts, Tyldesley Wesleyan Church (two recitals)—Overture, 'Semiramis'; 'Finlandia'; Largo from 'From the New World' Symphony; Finale Sonata No. 2, and Cantilène Pastorale, *Guilmant*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Sonata in E flat minor, *Rheinberger*; Pastorale in F, *Chaminade*; Grand Chœur in D, *Guilmant*; Air with Variations in A, *Hesse*; Finale in E, *Schumann*; Overture in C, *Adams*; Bridal March from 'The Birds,' *Parry*; Sonata da Camera, *Peace*.

#### APPOINTMENTS.

Mr. John Ivimey, organist and director of music at Marlborough College.

Mr. Henry Brentnall, organist and choirmaster, St. Multose Parish Church, Kinsale, Co. Cork.

The Dumfries Choral and Orchestral Union has an interesting series of six concerts arranged for the present season: two orchestral, two choral, and two devoted to chamber music. On December 4, the Catterall Quartet played Frank Bridge's 'Irish' Melody, Wolf's 'Italian' Serenade, and Quartets by Glinsky (F major) and Debussy. Mrs. Ian Hopkins sang songs by Mallinson, Bagrinovsky, Ambroise Thomas, and Paul Vidal. There was a large and appreciative audience.

#### A PRESSING NEED.

BY ROBERT T. WHITE.

Stocktaking, not invariably a pleasant task, is nevertheless a salutary one. Suitable opportunities in the sphere of social, moral, and intellectual activity are not frequent, but in time of war and the period immediately following, the question of results forces itself into prominence, and the conclusions to which we are forced to arrive do not always correspond with expectations.

During the past forty years or so we have spent a huge sum of public money in providing musical education for the masses, and have secured the devoted services of teachers and organizers who with some show of reason can review their work and pronounce it good. They enthusiastically combat any statement that England is not a musical nation, and point to the growth of choral and orchestral societies, competition festivals, classical concerts and so forth. But just now has come a unique opportunity for deciding how far music has permeated the national life, and unfortunately the verdict passed by any unprejudiced observer must be that in a most vital sense England is about the least musical of civilised nations. We are all taught to believe that music, if it possesses any aesthetic value at all, is a potent vehicle for the expression of emotion. Seldom in the history of nations have there been occasions when such intense emotions have struggled for expression as during the past few weeks; yet, taking the country as a whole, the part played by music has been pitifully meagre. Proofs of this statement would be quite superfluous.

Surely those of us who have spent our energies on behalf of musical education must have received the shock of our lives in finding that apparently our work has been futile. 'Apparently' only, because it is not true that individually Englishmen are immune to the influence of music, but rather, that the art as a vital factor in social and communal life has not flourished amongst us. Here and there, especially in Wales and certain other districts, the communal spirit has been exploited, but elsewhere the masses are quite indifferent. Whose fault is it? The answer is difficult to give, and it really does not matter much now. However, it is possible to state a few causes contributing to the débâcle. Firstly, those who are regarded as the leaders of the musical profession have with a few significant exceptions taken a very narrow view of the ground covered by the term 'music.' They regard music as including only those artistic creations which appeal to their cultivated natures, and refuse patronage to any propaganda which recognises the value of musical works which do not profess to arouse emotion in any but less cultivated minds. They give their benediction to schemes for the establishment of national opera, a form of art which apparently leaves a large part of the public quite cold. They profess to appreciate the work done in schools without taking the trouble to make first-hand acquaintance with it, or to improve it in any way. They loudly voice the virtues of the younger school of British composers, who with all their enterprise do little but write music which obviously must be caviare to the general. The hierarchy of the profession will have nothing to do with anything but the first-rate, forgetting that what is second-rate to them may be first-rate for the public at large, to whom the absolute first-rate makes no appeal. Both in the press and official circles these worthy experts receive homage, deserved no doubt, but not more so than the efforts of those who endeavour to bring music home to the many rather than to the few.

Secondly, there has been a great deal too much diffusion of effort in musical education, a lack of unity of purpose, of common aim. This perhaps arises from the innate tendency of the Englishman to resent dictation, and to regard organization as an interference with his cherished liberty. But since the war began he has had to submit to wholesome discipline, and is inclined to be a little more docile. Without wishing in any degree to cast a stone at Nonconformity, I may be pardoned for asserting that the same tendency which exists amongst non-conforming bodies to split up into small sects, the members of which would be hard put to it to differentiate their respective dogmas, is also met with in the case of musical organizations. Doing substantially the same work, small choral and orchestral societies rival each other in giving concerts in which the exhibition of their own prowess is more in the minds of

members competitive but the many music is

I have example of late arm middle-age has been on the o For the p common half-a-dozen known by Englishmen one possib hundreds group of s

Thirdly England brass band London authorities to get the reserved to a fool so silly ha one refused which he i

There is What song question the coterie w that there street oug this way d 'John Pea and he w had anything that there purpose. ceased to them alive them falling national in can be mad latter are t There is re 'Keep on some of ou say, half-a-ought to m those song ephemeral well-defin should be for instanc model, be difficult to rememberi this intere provide go loitly disapear in Although, and there i they really

It is goo to take a celebration proceed on —or most of them. Th come, is go

members than is the edification of the audience. The competitive spirit is all very well, but if it results in nothing but the ability of one body to say that it is better by so many marks than another, it is not easy to see how the art of music is much benefited thereby.

I have already remarked elsewhere that one very pertinent example of this diffusion of effort has been conspicuous in the late armistice celebrations. Nearly everybody not past middle-age has been educated in schools where song-singing has been practised. How many of these songs were heard on the occasion in question? Practically none. Why not? For the prosaic reason that there were no songs known in common by any considerable section. Can anyone name half-a-dozen national songs of which the music and words are known by, say, ninety per cent. of any fortuitous concourse of Englishmen? If the answer is in the negative, how could one possibly expect that music would take its proper place in the peace demonstrations? The fact is, that although hundreds of songs have been taught in schools, no particular group of songs have been taught in *all* schools.

Thirdly, we have sadly neglected open-air music. In England this has been practically confined to military and brass bands, and the paucity even of this kind of music in London on armistice day was a disgrace to whatever authorities—if any—were responsible. Is it really impossible to get the Englishman to sing out-of-doors? No one is more reserved than the Englishman, nor more afraid of ‘making a fool of himself.’ Of course, a good many English folk did make fools of themselves, and perhaps would not have looked so silly had they vented their delight in song-singing. I for one refuse to believe that an Englishman cannot be persuaded to sing in the open air, but he requires a lead which he has hardly yet begun to receive.

There is another point which bears upon this problem. What songs can a crowd be persuaded to sing? A thorny question this, but it must be boldly faced. One influential coterie would decide the matter by taking up the attitude that there are certain types of song which the man-in-the-street *ought* to like, others which he should avoid. Now this way disaster lies. Tell a Britisher that he ought to sing ‘John Peel’ in preference to ‘Keep the home fires burning’ and he will promptly choose the latter. Those who have had anything to do with open-air massed singing will agree that there is a paucity of national songs suited to the purpose. In fact nearly all our ‘national songs’ have ceased to be national, in spite of desperate efforts to keep them alive. Their historical and artistic merits will prevent them falling into absolute disuse, but they can never again be national in the sense that once they were. Just a very few can be made to serve our present purpose, and possibly the same can be said for one or two folk-songs; but most of the latter are too individualistic in sentiment for massed singing. There is really a want of such straightforward ditties as Parry’s ‘Keep on looking at the bright side.’ Cannot we persuade some of our best poets and composers to combine and write, say, half-a-dozen of such songs? But before doing so they ought to make a most careful examination of the features of those songs—feebly enough, most of them—which gained ephemeral popularity during the war. There are certain well-defined characteristics possessed by these songs which should be turned to better advantage. ‘Rule, Britannia’ for instance should not, with all its merits, be taken as a model, because the words of all verses except the first are difficult to remember, and—dare one say so?—hardly worth remembering. Space precludes any detailed examination of this interesting subject, but many well-intentioned efforts to provide good popular music have failed because composers loftily disdain to try and discover what features must *not* appear in music designed to captivate the multitude. Although, as remarked above, the Englishman resents dictation, he is quite ready to be persuaded if met half-way, and there is no good reason for supposing that he would not be quite ready to adopt a small set of national songs if they really appealed to his simple tastes.

It is good news that a Society has recently been formed to take a lead in providing choirs and music for national celebrations. One can only hope that this Society will proceed on the assumption that on such occasions the music—or most of it—must be made rather by the people than for them. The democratisation of music, which has got to come, is going to do no harm to what we are pleased to call

the ‘higher forms’ of the art. It will merely broaden the musical platform. Those who hope to capture the democracy for music must be prepared to lay aside all prejudices; folk-song, plain-song and other enthusiasts must broaden their outlook, they must regard music from the point of view of the ordinary citizen and not endeavour to convert him at a rush.

The following proposals may serve as a basis for discussion at the present juncture. They propose to deal solely with that part of the problem which concerns music for the masses—not for the elect:

- (1.) Opportunities for open-air singing, also for singing when a large crowd is present under cover, should be seized and exploited. For instance, at any large meeting, the local choral societies should unite to lead in the singing of national songs.
- (2.) More frequent occasions should be provided for the co-operation of schools in outdoor festivals.
- (3.) Each municipality should establish a committee elected on a broad basis to make the musical arrangements for all civic and such-like functions. This committee should receive reasonable financial aid.
- (4.) The brass band movement should receive more official encouragement. This could be developed in connection with the new Continuation Schools, somewhat on the lines adopted in certain towns in America. (It is difficult to imagine that even the most ‘Moderate’ County Council elector would object to a little expense on this ground).
- (5.) There should be more co-operation between church choirs and choral societies. This matter had already received some attention before the war, but there should be more functions in which all the choirs of the locality could combine forces.
- (6.) There should be frequent meetings in parks and open spaces where a good large choir should sing a few popular songs in which the audience should be encouraged to join.
- (7.) A small set of songs,\* not exceeding a dozen at first, should be provided after a most careful investigation of their fitness for massed singing, and these should be learnt by heart in every school in the country. The existing song-books need not be superseded, but the great point is to have a few songs thoroughly known by all. This procedure was adopted by the London County Council a few years ago with great success; it has for some unknown reason fallen into desuetude.

It would also be advisable to have half-a-dozen hymns—not sacred poems—learnt similarly, so that not only the first but all the verses should be familiar. One hesitates to suggest a collection, but with one exception the following have already proved their fitness for inclusion:

- ‘O God, our help’;
- ‘All people that on earth do dwell’;
- ‘Fight the good fight’;
- ‘Praise, my soul, the King of Heaven’;
- ‘O God, the Rock of Ages’;
- ‘Father in heaven, Who lovest all.’

The last hymn (by Kipling) is a national hymn in every sense except that of familiarity.

Finally, the whole success of such a scheme of reform as outlined here will depend entirely upon the self-denying spirit of its pioneers. All of us have our strong likes and dislikes in music; we must try to regard the matter more from the point of view of those whom we are trying to influence. It will mean, for instance, that some organizations of high attainments will have to co-operate with others which they have previously in some degree despised; musicians accustomed to pin their reputation on the performance of works of the calibre of the ‘Dream of Gerontius’ will have to condescend for a time to join in the singing of comparatively humble works no more sophisticated than ‘Sweet

\* The Society mentioned above is about to issue a set of songs; it remains to be seen whether the committee has selected the right type of song. Haste in such an important matter is to be deprecated.

and low.' This to begin with; afterwards the thinness of such music will become apparent, and a desire created for more solid fare. Such an opportunity for reform as the present will probably never recur, and our responsibility is proportionately heavy. An outlet for the emotions will be found in one direction or another; it may easily lead to very undesirable forms of expression—indeed, these have already made their appearance. Even if it is too late—and I do not believe it is—to enlist the active sympathy of the adult population, it will be relatively easy to capture the rising generation. But meanwhile do not let us spend too much time in debate. Work (on the desirability of which all are agreed) is waiting to be done. Let us set about it at once.

## Reviews.

*Harmony in Pianoforte-Study.* By Ernest Fowles.

[J. Curwen & Sons, Ltd.]

The title of this book is sufficient indication that in its aims it has little in common with the ordinary text-book on harmony.

The author does not claim that it shall supplant the work of the expert teacher of harmony, nor does he overlook the fact that the course of study advocated does not make for progress in the art of part-writing. It is the undue prominence, however, given to four-part writing in text-books on harmony, and in the tests at so many examinations, that has led the student to look upon his 'paper-harmony' work as something entirely apart from real music.

As the author observes, 'It is given to all with average intelligence to write a chordal progression in accordance with every rule devised by the wit of harmonists; it is given to those only who have received a measure of illumination spontaneously to play such a progression with entire acceptance to the musical sense.' It is the one aim of this book to enable students to express themselves musically in keyboard language.

The author treats his subject under the following headings: 'Plain Harmony,' 'Auxiliary Sounds,' 'Cadences,' 'Chordal Transference,' 'Sequences and Pedals,' 'Chromatic Harmony,' 'The Building of the Dominant Discords,' and 'The Enharmonic Principle.' Throughout, the method of procedure is the same: first, the presentation of the simple chord or progression, and then its elaboration, in pianistic idiom, by decorative treatment.

There are a few illustrations from the works of the great composers, but in view of the lack of musical interest in some of the other examples, it would have been better had the author drawn more largely upon works of recognised value to illustrate his points.

The book should prove valuable not only to teachers for use with their pupils, but also to the individual student, who, if he diligently works through its pages, will assuredly be able more clearly to grasp mentally what is really in the music he may be studying. He will read new music with more intelligence, and will have his imagination stimulated and his powers developed in the useful art of extemporisation.

## Obituary.

We regret to record the following deaths:

Madame HILDA WILSON, the contralto soloist, at Boscombe. She made her débüt at the Shire Hall, Gloucester, at the age of fifteen, in 'Messiah.' Madame Wilson studied at the Royal Academy of Music, winning the bronze, silver, and gold medals, and the Westmorland Scholarship. She was a very popular oratorio singer, appearing at the Handel, Three Choirs, and other Festivals.

Mrs. URSULA CURWEN, on November 30, at Gerrard's Cross, from pneumonia, after influenza. She was the wife of Major J. Kenneth Curwen, R.A.F., director of the music, publishing firm.

## Letters to the Editor.

### NASAL RESONANCE.

SIR,—In the November number of the *Musical Times* Mr. David Houston has referred to a paragraph in my article on 'Resonance,' which appeared in your August issue, in the following terms: 'Madame Larkcom said recently that some teachers trained for a small tone, some for sweet tone, some for big tone.' What I really said was: 'The taste of the teacher has very great influence on the quality of tone produced by her pupils. It is not so much that certain methods lead to certain results as that particular qualities are selected and encouraged. Hence some teachers' pupils are noted for brilliance of tone, some for sweetness, some fulness.'

I wished to impress on my hearers the fact that individual taste and judgment will unconsciously affect the work of every teacher. Even when practically similar methods are used by different instructors, the results of their work are likely to be modified by the personal bias.

In the December issue Mr. W. Robertson, referring to the same paper, asked what was the pitch of the tuning-fork I used. It was C, and the dimensions of the tube which gave the fullest resonance were  $6 \times 1$  inches—the other tubes were longer. I did not think it necessary to give these details. It is well known that certain capacities of resonators respond to certain degrees of pitch. What I wanted my students to learn from the simple experiment with the tuning-fork was the desirability of applying the principles which underlie the reinforcement of musical sounds to the scientific training of the human voice. If we cultivate and increase the flexibility of those parts of the throat, mouth, &c., which are susceptible of change, they will become more adaptable, and ready to respond accurately and immediately to the will of the singer. Then by careful and patient experiment the student will in time find and command the use of the most appropriate resonance for every degree of pitch and quality of vowel. If we admit that there is an ideal resonance for every note, and the mind is capable of imagining exactly what it wants, the most highly-trained mechanism will be the quickest to realise the ideal and the most ready to reproduce it when occasion demands. As to the non-variable cavities, I imagine they will each select and reinforce the particular sounds which conform to their own period of vibration, whether those sounds are fundamental notes or overtones.—Yours, &c.,

57, Talbot Road, N.6. AGNES J. LARKCOM.  
December 6, 1918.

SIR,—It may be that the widespread acerbity generated by the general election is responsible for the tincture of bitterness which has slightly tinged previous letters on this subject. It seems to me that each writer is correct so far as his own observations go, and that each is earnestly and sincerely desirous to arrive at the truth, wherever truth may be and whatever it may prove to be. There is room for all such workers in the wide and beautiful realm of music, and with good-will and patience each may help the other in his quest. That is, so far as matters of fact are concerned. Regarding matters of taste, let the ancient saying be our restraining guide—*De gustibus non est disputandum*.

For myself I very much dislike humming in serious music, in fact to me it seems almost a degradation of the music as well as of the words of the poet; others think differently, but I have faith to believe that they will yet come round to my view-point in time. Of course in songs written for and sung by children humming of various kinds—some nasal, some not—and even whistling is permissible. Children like it and do it well, with an abandon to which no grown-up can attain.

As regards pleasing adjudicators, it was truly said by some one at a committee-meeting of the Glasgow Choral Festival that 'the ideal adjudicator has yet to be found,' and it would be a great mistake for conductors to train their choirs with a view of pleasing any particular adjudicator or any class of adjudicators. These men are human—some very human—with special likes and dislikes which, it may be, are unconsciously allowed to weigh in their decisions. No; let conductors train according to the capacities of their singers, (Continued on page 33.)

the

W

L

SOPRAN

ALTO

TENO

BASS

PIANO  
(For  
practice  
only.)



The M

XUM

**When I thy singing next shall hear.**

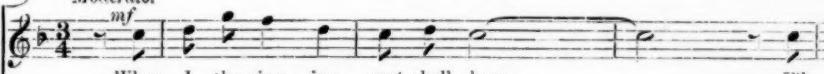
PART-SONG FOR FOUR VOICES.

Words by R. HERRICK.

Composed by J. A. SOWERBUTTS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Moderato.*

SOPRANO. 

When I thy sing - ing next shall hear, . . . . I'll

ALTO. 

When I thy sing - ing next shall hear, I'll wish I might

TENOR. 

When I thy sing - ing next shall hear, I'll wish I might

BASS. 

When I thy sing - ing next shall

*Moderato. ♩=72.*

PIANO. (For practice only.) 

wish I might turn all to ear, To drink in notes and

turn all to ear, To drink in notes and num-bers

turn all to ear, To drink in notes and num - bers such As

hear, . . . I'll wish I might turn all . . . to

num - bers such As bless - ed souls can't hear too much. When  
 such . . . As bless - ed souls can't hear too much. When  
 bless - . . . ed souls can't hear too much. When  
 ear, turn all . . . to ear. When

1 thy sing - ing next shall hear, . . . I'll wish I might turn all to  
 I thy sing - ing next shall hear, I'll wish I might turn . . . all .  
 1 thy sing - ing next shall hear, I'll wish I might turn all to ear, .  
 1 thy sing - ing next shall hear, . . . I'll

ear, To drink in notes and num - bers such As  
 to ear, To drink in notes . . . and num - bers such . . . As  
 To drink in notes and num - bers such As bless - . . .  
 wish I might turn all . . . to ear, . . . turn

bless - ed souls can't hear too much.

bless - ed souls can't hear too much. Then . . .

ed souls can't hear too much. Then . . . melt - ed down,

all . . . to ear.

Then . . . melt-ed down, there let me lie, there . . .

melt-ed down, there let . . . me lie, . . . there . . . let . . . me . . .

there let . . . me, there let . . . me lie, Then . . . melt-ed down, there, . . . there . . .

let . . . me . . . lie En - tranced, . . . there . . . let me lie En - poco rall.

lie, . . . there . . . let . . . me lie En - tranced, let me poco rall.

there . . . let . . . me lie En-tranced, there let . . . me . . . poco rall.

let me lie, let me lie . . . En - tranced, poco rall.

*a tempo.*

tranced, en - tranced, and lost con - fu - sed-ly,  
 lie En - tranced, and lost con - fu - sed -  
 lie En - tranced, and lost con -  
 en - tranced, and lost con - fu - sed-ly, and

*a tempo. f*

let me lie en - tranced, and lost con - fu - sed-ly,  
 ly, lost con - fu - sed -  
 fu - sed-ly, en - tranced, and lost con - fu - sed -ly,  
 lost con - fu - sed-ly, con - fu - sed -ly,

*tranquillo. p*

And by thy mus - ie stricken  
 And strick - en  
 And strick - en  
 And by thy mus - ie stricken mute, strick - en

*p tranquillo.*

mute, Die, . . . die, and be turned in - to a

mute, . . . Die, . . . die, and be turned in - to a

mute, . . . Die, . . . die, and be turned in - to a

mute, . . . Die, . . . die, . . . and be turned

rit. a tempo. p

lute, turned . . . in - to a lute. When

rit. a tempo. pp

lute, . . . turned in - to . . . a lute... (With closed lips.)

rit. a tempo. pp

lute, be . . . turned in - to a lute. (With closed lips.)

rit. pp a tempo.

in - to a lute, a lute. (With closed lips.)

sempre *p*

I thy sing-ing + next shall hear, . . .

I'll wish I might turn all to ear.

I'll

I'll

*rall.*

ear, I'll wish I might turn all to ear, all to ear.

wish I might turn all to ear, I'll wish I might turn all to ear.

all to ear, wish I might turn all to ear, I'll wish I might turn all to ear.

rall. *p*

rall.

(Continued from page 26.)

according to their own taste and ideals, sincerely and individually ; the results must be good whether they gain a prize or not. I have heard most of the choirs competing in this City. Some gave greater pleasure by their independence than others gave by their correctness. Some of what have been called 'small-toned' choirs palled after a while, and listeners would have almost welcomed a crash of some kind. In fact one which charmed us in that way at the last Festival, when nearly finished fell flat a little, when I breathed a fervent 'Thank heaven, they are human after all.'

In some cases I wished the conductors could have felt sufficiently sure of their singers to have let them 'have their heads,' even if they had run away ! A capable man will soon get them in hand again. One of the finest examples of what I mean occurred when the Band of H.M. Scots Guards played here last year. The conductor, Mr. F. W. Wood, had every man, every instrument, every note under strict guidance, but there were times when he let them go at their own pace and power, and the result was a great and an agreeable surprise. And while Mr. Wood took good care not to have too much of it, when it came at the right time and in the right way it gave both players and hearers a relief from tension, and was altogether a delight. Well-trained choirs could do the same thing, and in time, perhaps, adjudicators might grow to like it.

It is well that conductors should hear each other's choirs, not with the object of detecting flaws (they know their own only too well), but with the aim of according to each other the sympathy, the discriminating criticism and, above all, the appreciative praise for which the artistic temperament craves and by which it lives and flourishes.—Yours, &c.,

A. MILNE.

Glasgow,  
December 4, 1918.

#### THE LOCAL COMPOSER.

BY HERBERT ANTCLIFFE.

The appeal by or on behalf of the native composer which started a few years before the war in many countries besides Germany, and particularly in those belonging to the Anglo-Saxon race, cannot be otherwise than intensified by the conditions obtaining during and subsequent to the war. This appeal is not necessarily the result of any feeling that among the composers whose claims are those set forth there is any likelihood of a genius of the front rank being discovered. Some of the most enthusiastic of the supporters of these claims even go so far as to deny the slightest probability of there existing such a genius. Nevertheless, natural musical taste and ability are widely diffused, and in communities where the necessary encouragement and education are given to composers, they rise in numbers to considerable heights. Like some countries of high physical elevation, however, it is the general eminence rather than that of any individual outstanding figures that exists in these circumstances.

Among the lower ranks of musicians, among those who pursue their daily tasks of teaching, playing, singing, or the less common ones concerned with literary or editorial matters in the profession, there are always some who have in their portfolios compositions worthy of a place alongside those which for generations have been considered only when emanating from composers with German, Polish, or Russian names. It is on this ground that the claim for recognition not only of the native composer, but of the local composer, the composer whose reputation does not and probably never will extend beyond his own small circle, can be based.

There was a time, before the days of many newspapers, with their methods of seeking and creating celebrities, when the local composer might be a genius even of the first water and yet remain a local composer. John Sebastian Bach is, of course, the most striking but not by any means the only instance of this. To-day things are different, for which we have to praise, or to blame as our feeling dictates, not only the newspapers, but many other of the inventions and developments which in later years have made the world so small.

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By the aid of the printing press we distribute hundreds or even thousands of copies of works of large dimensions and elaborate character with less trouble and not much more expense than a century or two ago it was possible to distribute a dozen ; and by letter and telegram and telephone, and by the ease and safety with which we can travel even in war-time, we and our works can obtain and keep acquaintances and friends in widespread areas. Nevertheless the local composer remains with us, a contributor and contributory to the musical life of the nation. Great or small, good or bad, the work of the local composer forms an integral part of the living music of each nation. By despising or ignoring it we run a risk of allowing it to deteriorate, or of failing to recognise work of a high character ; either result having a sensibly weakening effect on the music of the community in general.

The local composer appears under many guises and in many capacities. Most often he is the organist, unpaid or badly paid, of a local place of worship ; sometimes he is the conductor of the band which provides the music for local dances or which plays at the local movies ; not infrequently he is purely an amateur whose musical activities are confined to the narrow limits of his own social circle.

How and to what extent we can and may encourage him must depend entirely on the individual and upon local circumstances. There are cases in which our obvious duty is to discourage, candidly and by all means, the man who claims and some of whose friends claim for him the title of composer. Yet these are not so many as is often imagined. Many more require direction, which of course implies encouragement. Direction without encouragement is worse in every respect than no direction at all, as all educationists now recognise. To encourage publication is rarely the right kind of encouragement ; to encourage private performance, and even occasional public performance, in the presence of kind but candid friends, is usually the better way. Candid criticism, it is true, is difficult to apply without offence ; but the really earnest musician, however humble his talents, rarely resents it, and one comes across some who welcome it cordially.

The bane of the humbler ranks of composers is the incompleteness of study with which they are as a rule content. Criticism and encouragement tactfully applied do much to remove this. One minor and insignificant composer at least can bear witness that without these applied to his compositions —without the occasional playing of his organ voluntaries and the occasional singing of his chants and hymns in the local church, and the playing of his orchestral studies by the local amateur orchestra—he would never, in all probability, have met with the success he has achieved in other directions.

But let it not be supposed that the local composer is always such small fry as has been suggested. Only a few years ago it was the happy lot of the present writer to have shown to him by the organist at the parish church of a small market town the manuscripts of a couple of organ sonatas. They were of remarkable strength in idea and workmanship, and he therefore asked the composer about his published works. He had several, but no one had played them much ; he had few friends outside his own town, and did not think it worth while submitting the new works to the publishers. Fortunately better counsels prevailed, and the bringing of these works to the attention of prominent musicians resulted in the rapid growth of the composer's reputation. To-day these and some of his other works are played the world over, and their composer is recognised as one to be reckoned with wherever organ recitals take place. Yet at fifty years of age, with his best compositions completed, and some of them published, he was merely a local composer.

Printing by a publisher does not necessarily mean making known to the public, which is frequently desirable before the printing takes place. Publication, like charity, begins at home—and sometimes ends there. But where talent exists it is never the worse for a little encouragement ; and the more fully developed the talent of the least significant of our musicians, the greater will be the chances of the recognition of those with higher gifts. Which is a consummation to be desired ; for it matters little whether there be a genius amongst us or not. What does matter is that everyone shall have the fullest opportunity to develop that talent and that personality with which nature has endowed him.

### A MUSICIAN IN THE PROVINCES.

Before he took to writing plays, Mr. Louis N. Parker spent many years as director of the music in Sherborne School, and it was the tale of his experiences there, and the moral that he derived from them, that he told to the Musical Association on December 3, with the title, 'Provincial Memories.' He disclaimed being a scientific musician, and said it was a chronicle of small beer he had to recount, but it might serve as a warning to someone on the threshold of life. Possibly conditions had altered for the better, but he doubted it. Life in agricultural districts changed very slowly. Deep down the thought of to-day was very much the thought of yesterday and of the day before. At the time he went to Sherborne, forty-five years ago, the music was supervised by the mathematical master, Mr. James Sterndale Bennett. An accomplished musician, he had lately begun a bold experiment—noting less than the introduction of high-class vocal and instrumental music into the School. A public school of that period could not be described as a promising field for the cultivation of the fine arts; but Bennett, fortunately, was very popular, and he persuaded a few of the older boys to rally round him. These influenced the younger ones, and so a small choral body was formed. By dint of inexhaustible patience and unquenchable enthusiasm, Bennett managed to do wonders, so that when Mr. Parker arrived he found a rather surprising organization in full working order. He had at first only a modest share in this part of the School music. He sat at the pianoforte and thumped out the parts. This, and teaching the same instrument to boys who did not want to learn it, were strange experiences to a student fresh from the Academy, fresh from Crystal Palace concerts, fresh from consorting with people to whom music was meat and drink, and for whom technical difficulties did not exist.

The lecturer considered that in the great majority of cases, teaching the average boy the pianoforte was a waste of money, time, and teacher. The pianoforte was in his opinion the very worst medium for instilling a love of music into boys. It would be much more sensible to teach a boy who showed any liking for music, not the pianoforte but the organ. The pianoforte after all was a makeshift into which the musician's imagination put all the colours of the orchestra and even of voices. For the boy it could not convey this. He heard only the impact of a hammer on a wire. Put him at the organ, and at once he would get something of this orchestral colouring, something of the nuance of varied tone. Moreover he would at once get a correct notion of the comparative time-value of note-signs. But if a boy had any music in him, singing was after all the best and quickest way to awaken him to the beauty of the art. Put him in a choir and at once his interest was aroused. It increased as his own powers increased. Often it became an enthusiasm and affected his whole life for good. Not seldom a boy who had been a little while in choir would want to know more about music apart from choral work; he would want to be able to do something in the musical way off his own bat. Then he spontaneously took to an instrument, and then you might indulge in the hope that you had started one human being on the way to becoming a not too deadly amateur, or what was infinitely better, an intelligent listener. Possibly that was in Mr. Sterndale Bennett's mind when he founded the Sherborne School Musical Society, and so became the pioneer of choral music in public schools. It was a small beginning, but it grew apace, and before he left the School concerts were a flourishing institution.

When Mr. Bennett left, Mr. Parker was put in sole charge under the title of Director of the Music in Sherborne School. He took care to proceed on the lines already laid down. The great point was to make the Musical Society popular amongst the boys, so he roped-in the heads of houses, the captains of the games, the heroes of the sports, and the sixth form generally. This often involved having fellows in the choir who had neither voice nor ear. Never mind! they had influence, and the younger boys followed where they led. It continued to be 'the thing' to be in the Musical Society, and as the School increased and the choral force grew stronger, the independent bass of earless members was overwhelmed; it became a sort of faux-bourdon which did no harm but rather added richness to the superincumbent harmony. Up to 1892, when Mr. Parker left Sherborne, the Society had given a

large number of oratorios and cantatas, symphonies, overtures, &c. The music was to all intents and purposes home-made, the only professional assistance being in the orchestra on state occasions, and then only when it was absolutely indispensable. Vocally they relied entirely on their own resources, and it was seldom the School was without at least one good representative of each voice. The lecturer did not pretend that the performances were perfect, or that the London critics would have been satisfied with them; but then the performances were not intended for the critics. They made music for its own sake. The rehearsals and performances were a joy to them, and all that part of the work was a pure delight and a rich compensation for the weary hours at the pianoforte. It was not the lecturer's ambition to turn out executants, but listeners who, as far as the modest means allowed, had nothing but good models set before them. They sent hundreds of young men out into the world with a knowledge that there was such an art as music.

Nothing could be better for a young musician than the ceaseless activity in every branch of music entailed by the School work. It made him alert. It kept him from rusting. It brought him up against all sorts of characters. Work in a big school would keep a young man young long after his prime, and the constraint which he was forced to keep on his words and actions would be of the utmost value to him through life. But there were two serious drawbacks. The first was the delicate question of social position; the second was the lack of opportunity, with its discouraging prospect of an old age without any of that leisure which should accompany it. In the case of a musician who loved his art and had to exercise it in a small community, the lack of opportunity, the total absence of any beyond purely local recognition of his work, was apt in time to kill ambition, to stifle incentive. He was buried; cut off from the world; he had no outlet. Publishers would not listen to him, would not even answer his letters. The big London firms ignored him. He was a poor little music-master, and that was all he could ever hope to be. At the age of sixty he got his *caveat*, and if he was too old for the school he was too old for the town.

So when a youth had had five years of provincial life, he had had enough. He had had time to work off his youthful ebullition; he had found his feet and smoothed his temper; he knew the worst that could happen to him in the way of pupils; he had had time to improve himself, to study, to discover the art of music beneath the layers of scholasticism under which his pedagogues had conscientiously buried it. Now he should go forth and dare the great adventure.

### THE LATE DR. W. G. MCNAUGHT.

The committee of the Morecambe Musical Festival has decided to raise a 'Dr. McNaught Memorial Fund,' in order that his name may be linked with the Festival in a permanent manner. The form of the Memorial has not yet been decided upon, and the committee will welcome practical suggestions. Inquiries and donations should be sent to the hon. treasurer, Mr. Frederick Bannister, the Festival Offices, Morecambe.

### THE NOVELLO CHOIR.

After the late Dr. McNaught had given up conducting, he took the baton again as honorary director of the Novello Choir. The Choir was the outcome of an elementary singing-class formed by the staff of Messrs. Novello. It gave its first concert in 1908, and until its activities were interfered with by the War, was a flourishing body of about a hundred voices. Mr. Harold Brooke succeeded Dr. McNaught as honorary conductor in 1913. It is hoped that the Choir will resume its work early in the New Year, when the kind help of friends of the staff (especially tenors and basses) will be as welcome as in the past. Inquiries should be addressed to the hon. secretary, Mr. H. A. Griffith, Novello Works, Hollen Street, W.-I.

The Title-page and Contents of Vol. 59 (January to December, 1918) of the *Musical Times*, will shortly be ready, and can be had post-free by subscribers on application to the publishers.

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## THE CONCERT PROGRAMME.

BY ARTHUR T. FROGGATT.

It has long been a recognised duty of the State to provide galleries of painting and sculpture, and, indeed, of many other arts, for the education and delight of the public. Museums—enshrining the history of the past—are also considered indispensable from the same point of view. And in all these respects the municipalities of the great cities have followed suit, and have vied with each other in emulating the achievements of the capital. In short, throughout the countries of the civilized world much is being done, and increasingly so, for the education of the eye. Painting, sculpture, architecture, metal-work, wood-carving, porcelain, glass, tapestry, as well as the charms of landscape gardening—everything which ministers to refined pleasure through the eye—is directly encouraged by national enterprise.

But when we turn from the consideration of the training of the eye to that of the ear, all is changed. On the Continent, indeed, we may find that National Opera is subsidised, but in this country nothing whatever is done. It is a common saying that the eye is better trained than the ear; but as things are, how is it possible that it should be otherwise? The ear is left to take care of itself. 'I know what I like' is apparently considered to be a sufficiently safe guide for the cultivation of the public taste. It is becoming increasingly the fashion to terminate a series of concerts with a plebiscite programme; and although the result is usually more or less disconcerting, it seems to have occurred to no one to show us 'a more excellent way.'

Concert programmes are apt to suffer from two diametrically opposite causes. Firstly, from the frequent repetition of a few classics; and, secondly, from too many 'first performances.' It is curious to notice, during any musical season in London, the constant repetition of a favourite (or supposed favourite) work. For instance, an eminent pianist plays a certain Concerto, and in the course of the next few weeks half-a-dozen other eminent pianists do the same. Or if half-a-dozen orchestral concerts are given by as many different conductors in the course of eight or nine weeks, it is quite likely that the same Symphony will be heard at all of them. Some years ago the Symphony was almost certain to be Tchaikovsky's sixth; at the present moment the inevitable choice seems to be Beethoven's fifth. Or a particular 'Prelude' will be repeated *ad nauseam*, to the exclusion of any other Preludes by the same composer. About thirty years ago a violinist who failed to include a certain Cavatina in his programme would have been regarded as an oddity. And so on.

This prevalence of a well-known composition is of course a consequence of its popularity, and is intended to attract an audience. The object of a 'first performance,' of which at the present time we enjoy a considerable number, is quite different. The encouragement of talent—of possible genius, on the part of the composer's friends—or the natural desire of the composer himself to draw public attention to his work, these are usually the reasons of a first performance, which is not always, alas! followed by a second. Undoubtedly, if every new composition which arrives at a hearing could be guaranteed to be a work of genius, we could scarcely have too many 'first performances,' but as this, unhappily, is not the case, the conclusion seems to be inevitable that the new piece, at least equally with the old favourite, detracts from the satisfactory effect of the programme as an artistic whole.

After all, the object of ninety-nine concert-givers out of a hundred is a financial one, and the experienced concert-giver will tell you that unknown compositions very seldom attract; that little-known works of the past do not often attract; and that the safest course to pursue is the frequent repetition of old favourites. Now it is a melancholy reflection that the favourite work is not always the best. The (so-called) 'Moonlight' is not the finest of Beethoven's Sonatas; 'Elijah' is not the finest of Mendelssohn's oratorios; Raff's Cavatina is not the most beautiful solo ever written for the violin; 'The Lost Chord' is not quite the best of Sullivan's songs; nor is 'Home, sweet home' the best of Bishop's. It would seem to follow, therefore, if the art of music is really to exercise a valuable educational influence, that some other and very different plan of selection needs to be adopted.

Now, in the selection or purchase of pictures, pieces of sculpture, and other works of art for public galleries, the authorities are not guided by any desire to ascertain and follow the public taste; on the contrary, their object is to educate it, and by their selection to indicate what is worthy of public admiration. Doubtless mistakes are sometimes made, for it is human to err. But the aim is the right one; and, given the necessary expert assistance, the means employed to achieve it are the best available. Why cannot the same thing be done for the art of music?

Obviously it is not enough to establish schools of music, any more than it would have been sufficient to establish schools of art. In the first place, these are intended only for the (comparatively) few; but the education of the ear, as of the eye, should be provided for and placed within the reach of all. The cultivation of art is one thing: the enjoyment—the intelligent enjoyment—of art is quite another. As regards the art of music, the former is already amply provided for; adequate provision for the latter is still to seek.

An endowed orchestra for London, and, if possible, for other centres of population, is what is needed. Or better still, an orchestra subsidised to the extent necessary to supply the deficiency (if any) resulting from want of public support. It would, in my judgment, be a great mistake to supply concerts free of charge to the individuals who might choose to attend, and it would also be unfair to private enterprise. But a certain number of concerts given every year, with an expert committee (similar to the hanging-committee of the Royal Academy) to select the programmes, would secure to the public an opportunity for hearing that music which, in the opinion of the most competent judges, was most worthy of being performed.

The creation of an endowed orchestra offers a splendid opportunity to private munificence. Such an orchestra need not be enormous; indeed, of late years the tendency has been to increase the number of performers to an unnecessarily large extent. The doubling of the wood-wind ought to be sternly discouraged; and when the score contains only two horns, no more than two should be employed. To balance eight wind instruments, seven brass, and a pair of drums, twelve violins and twelve other strings (equally divided) ought to be sufficient, provided that all the stringed instruments are in the hands of thoroughly competent artists. With four horns, *cor anglais*, bass clarinet, bass tuba, and more percussion instruments, additional strings are doubtless required. But a great orchestra, like a great book, is sometimes a great evil.

With an orchestra, then, of forty artists as a nucleus, to be increased as occasion demanded, directed by a conductor of the front rank, entitled to expect public support but in the last resort independent of it, not less than forty concerts, given during as many weeks, with programmes drawn up from a purely artistic point of view, would be required to set a standard of taste from which in course of time the happiest results might be anticipated.

Each programme should comprise a symphony or symphonic-poem (or some other composition for full orchestra of similar extent), a concerto, an overture, a vocal solo with orchestral accompaniment, and an orchestral piece of lighter calibre with which to conclude. But no vocal or instrumental solo should be permitted without orchestral accompaniment.

The ideal programme is undoubtedly drawn from the works of a single composer; and although such a course is not always possible, it should be adopted much more frequently than is at present the case. I do not think historical programmes—such, for example, as one or more illustrating the development of the Symphony—would be desirable for a mixed audience, because they tend to monotony; such are more suitable in connection with lectures to professional students. But I am of opinion that an arrangement of the various items of a programme in chronological order should be adhered to whenever this was possible; it would be an advantage not only from an educational, but also from an artistic point of view. And, above all things, we need a systematic performance of all the classics—all the works of the past which the best-informed opinion regards as worthy of preservation. There are, for example, at least a couple of dozen out of the hundred and twenty-five Symphonies written by Haydn which ought

to be heard periodically—most of them unknown to the present generation. There are very many other orchestral works of great merit which stand no chance of revival so long as concerts depend solely upon public patronage, because even the music-loving section of the public knows nothing of them—not even their titles.

Every programme should comprise one composition by a living writer—overture, symphony, concerto, or vocal piece, as the case might be; and at least half of these should be the work of native musicians. And when any such composition had been added to the répertoire of the national or municipal orchestra, it should not be allowed to die after one or two hearings, but should be ensured a permanent position. Nothing has been said with reference to choral music and chamber music, only because it is best to act on the principle of 'one thing at a time.' But unless some such scheme as the above is acted upon, music—in comparison with the other Fine Arts—must necessarily continue to occupy a position of inferiority.

#### SIR HUBERT PARRY AND THE POET LAUREATE.

In the October issue of this Journal (page 471), is reproduced the lament of a distinguished critic on the lack of community of spirit between English poets and English composers. His contention that in France music and literature are more closely related, no one who knows the truth would deny. Now, however, when music-lovers are thinking over the significance of the long career of Sir Hubert Parry, one remarkable English instance of community of spirit should not fail to occur to them. I mean, of course, the affinity between Parry and Mr. Robert Bridges.

In both, the artist and the scholar are blended. Both combine width of range, largeness and dignity of conception, with exquisite finish of detail. More particularly, in their treatment of the larger forms there is the same austerity, the same approach to ruggedness, just as in many of their smaller lyrical works the clear, wild-wood quality is all the choicer for an art not quite concealed. Their Greek sympathies, always notable, are found not only in works dealing with Greek subjects. Just as the Greek spirit breathes, ever and anon, through the most English of Bridges' smaller poems, so Parry brought something of its piercing clearness, its wise restraint, into not a few of his 'English Lyrics.'

We turn for a moment to some of the works written in collaboration. The tender beauty of the stanzas 'Since thou, O fondest and truest' finds a perfect counterpart in Parry's setting for four voices. So, on the larger scale, his music is grandly adequate to the mystery of the opening of Bridges' 'Nature' ode ('A Song of Darkness and Light'), and tackles freely and bravely the magnificent closing section, 'Gird on thy sword, O man.' Again and again, in the other works, the same perfect mating is found, as quite recently in 'The Chivalry of the Sea.'

If Parry did not second Bridges as perfectly as Debussy did Verlaine or Mallarmé—if the English artists are both of them less rare and less original—surely as musician and poet they are of larger build and wider sympathies. In France, the more intimate relationship between music and literature exists too often at the price of narrowness and self-consciousness. French art has too often been at the mercy of the doctrinaire, with his hot-house culture. But English art, in its best days, has developed more freely and naturally.

Though permeated with the literatures of many lands, Bridges' poetry is thoroughly English. Parry's music at its happiest remains English and individual, though its idiom has assimilated layer upon layer of German influence. And English literature and music, while learning much from other countries and ages, will go on their own road towards that ideal community of spirit of which Parry was in many ways so great a pioneer.

W. WRIGHT ROBERTS.

R. A. F., France.

We are asked to state that until further notice Mr. G. T. Holst's address will be 'c/o Y.M.C.A., Piccadilly Circus, Salomika.' During his absence inquiries as to his MS. compositions should be addressed to him 'c/o The Secretary, St. Paul's Girls' School, Brook Green, W.-6.'

#### THE MUSICIANS' Y.M.C.A. GIFT.

The 'Musicians' Gift' was established for the provision of additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

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#### NOTES ON THE MUSICIANS' GIFT.

H.R.H. The Duke of Connaught is giving his patronage to the concert which the Strolling Players' Amateur Orchestral Society is holding in aid of the Musician's Gift on Saturday, February 1, at 3.15 p.m., in the Central Hall, Westminster. The conductor, Mr. Joseph Ivimey, has arranged a programme of British music which will include Sterndale Bennett's Overture, 'The Naiades,' Elgar's 'Enigma' Variations, and Coleridge-Taylor's Suite, 'Othello.' Mr. George Baker will sing Stanford's 'Sea Songs' and Hedgecock's 'Mandalay,' and Mr. William Murdoch will play the Delius Pianoforte Concerto.

Mr. Hubert Hunt is giving a recital in Bristol Cathedral on December 26.

Mr. Harvey Grace has secured the help of the following distinguished organists for the London scheme of organ recitals: Mr. H. L. Balfour; Mr. E. T. Cook, of Southwark Cathedral; Mr. Lynwood Farnum, of Boston, U.S.A.; Mr. H. G. Ley, of Christ Church Cathedral, Oxford; Mr. Sydney H. Nicholson; Mr. Wolstenholme.

Mr. Douglas Bainton's collection campaign in Leytonstone resulted in the presentation of over twenty instruments of various kinds, including seven violins, and a large quantity of really useful and good music.

Mr. Charles Morris, whose Gloucester collection was such a success, has undertaken another collection, this time at Cheltenham and Stroud. We wish very much that more people would take up this idea.

The Y.M.C.A. is going into Germany with our Armies. Let us help our men to disprove the German sneer that 'the English are not a musical nation.'

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## ROYAL ACADEMY OF MUSIC.

The Christmas term at this institution came to an end on Saturday, December 14, and during the latter part several public performances of considerable interest were given. On November 20 there was a Students' chamber concert, amongst the most noteworthy items of which were Sydney Rosenblom's Violin and Pianoforte Sonata in C minor, admirably played by Miss Gladys and Mr. Russell Chester, three songs composed by Miss Peggy Cochrane and sung by Miss Adah Rogalsky, and Saint-Saëns's Introduction and Kondo Capriccioso, played by Mr. Paul Beard. On Tuesday and Wednesday evenings, December 10 and 11, the pupils of Mr. Acton Bond's Dramatic Class gave two performances of 'A Midsummer Night's Dream' which reflected great credit upon both teacher and pupils. The cast was a different one each evening. On Thursday afternoon, December 12, an orchestral concert conducted by Sir Alexander Mackenzie was given at Queen's Hall. The programme included Saint-Saëns's Pianoforte Concerto No. 5, in F (Miss Kathleen Levi), Paderewski's Fantaisie Polonoise (Miss May Bennett), Mackenzie's 'Pibroch' (Miss Dorothy Chalmers), and Ethel Smyth's 'Benedictus' from the Mass in D, for soloist and choir, Miss Adah Rogalsky taking the solo part.

The last event of the term was by no means the least interesting. At the invitation of the Principal and the Directors, 150 wounded soldiers from the Over Seas Dominions and the U.S.A. were invited to the R.A.M., where, after listening to a concert given by the students in the Duke's Hall, they were entertained to tea. The arrangements for this pleasant musical and social function were admirably carried out under the direction of Mrs. Russell—the lady-superintendent at the R.A.M.

A gathering of exceptional interest was to have taken place at the Academy early in December, the welcome-home which the R.A.M. Club desired to extend to Mr. B. J. Dale, the distinguished young composer and Academy professor, on his return to England after internment in Germany since the beginning of the war. The reception, however, has been postponed until Saturday evening, January 12, when several of Mr. Dale's compositions will be performed. The tickets issued for December 7 will be available for January 11.

The following awards have recently been made: the Battison Haynes Prize, for orchestral composition, to Edmund T. Jenkins; the Hine Prize, for the composition of an English Ballad by students under seventeen, to Desirée MacEwan; the Philip Agnew Prize, for male students of the pianoforte, to Bryden C. Monteith; the Fred Walker Prize, for contraltos who have been awarded the silver medal for singing, to Edith Bartlett; the Broughton-Packer (Violin) Scholarship, to Dorothy Chalmers.

The Lent term opens on Monday, January 6. During this term special courses of lectures will be given on Wednesday afternoons, by the Principal and Dr. H. W. Richards. Full particulars will be announced in due course

## ROYAL COLLEGE OF MUSIC.

The important post of Principal has been filled by the appointment of Dr. H. P. Allen. In the prime of life, with wide sympathies, and a strong personality, the successor to Sir Hubert Parry is a musician of whom the very highest hopes may confidently be entertained.

## London Concerts.

## QUEEN'S HALL.

## ROYAL PHILHARMONIC SOCIETY.

The season opened on December 5 with a programme of exceptional interest, conducted by Mr. Landon Ronald. The outstanding feature was Elgar's Symphonic Study 'Falstaff,' which created a deep impression, and raised wonder that it should not have been heard in London for over four years. In our opinion it ranks with Elgar's very finest works, not only by virtue of its masterly scoring, but perhaps even more because of its intense humanity. Mr. Landon Ronald secured a fine performance, and deserves thanks for reviving a masterpiece. The composer was present, and received an ovation. The remainder of the

programme consisted of Elgar's 'Pomp and Circumstance' March, No. 2 (which deserves as frequent performance as the overplayed work in D), Grieg's Lyric Suite, Dukas's 'L'Apprenti Sorcier,' and Parry's fine song, 'The Soldier's Tent,' well sung by Mr. George Baker. The audience was not so large as the concert deserved, but it was very enthusiastic.

Mr. Robert Newman's annual concert attracted a large gathering on December 7. The Queen's Hall Orchestra, conducted by Sir Henry Wood, played a series of familiar items, and joined Mr. Moiseiwitsch in the 'Emperor' Concerto.

## WIGMORE HALL.

A successful Trio Concert was given by Miss Rhoda Backhouse, with the assistance of Mr. Felix Salmon and Mr. Harold Samuel, on December 5. Miss Backhouse and her associates played admirably, being heard to special advantage in Ireland's second Trio and Mozart's Trio in G.

An excellent first appearance took place on December 6, when Miss Margaret Harrison made her bow as a violinist. She played Bach's unaccompanied Prelude and Fugue in A minor, Debussy's Sonata for violin and pianoforte (with Mr. Hamilton Harty), and brought forward a new work by Stanford, an Irish Concertino for violin and 'cello, in which she was assisted by Miss Beatrice Harrison. The novelty proved to be Stanford in his best and most Irish mood.

On December 6 the Allied Quartet gave fine performances of Borodin's and Franck's Quartets. Mr. York Bowen's Phantasy for viola and pianoforte received a delightful first performance by Mr. Lionel Tertis and Mr. Samuel Liddle. Miss Ethel Fenton gave much pleasure with French and English songs.

Miss Murray Lambert provided an interesting programme at her violin recital on December 7. It included two little-known works—a Concerto by Jules Conus and Dvorák's Sonata in F minor. The recitalist was in good form, and was ably accompanied by Mr. Harold Samuel.

Mr. Victor Benham was in fine form at his Beethoven recital on December 11. He set himself a heavy task, playing Opp. 57, 106, 53, and 27, No. 2. He roused his large audience to enthusiasm, especially with the 'Hammerklavier.'

## ÆOLIAN HALL.

Mr. Vladimir Rosing has given two recitals, the first devoted to songs by Moussorgsky, the second to works written on the comprehensive theme of 'Love: Divine and Human,' the songs chosen ranging from Handel to Duparc. Very large audiences were thrilled by this most dramatic of singers.

On December 10 Miss Olga Haley gave what was announced as an 'International' recital, the term being barely justified, as the only German represented was Wagner with his 'Träume,' sung in English, and the only native composer was the clever Englishwoman who elects to be known as Madame Poldowski. The bulk of the recital consisted of French and Russian songs. In spite of the after-effects of a severe attack of influenza, Miss Haley sang hardly less beautifully than usual.

On December 12 the Harmonic Trio (Miss Dorothea Walenn, Miss Edith Vance, and Miss Jessie Munro) played Schubert's Trio in B flat, Speaight's 'Lament and Caprice,' and two movements of a Trio by the clever and lamented boy, Willie Manson. Miss Gwendolen Coleridge-Taylor varied the proceedings pleasantly with a recitation.

## THE SOUTH PLACE CONCERTS.

A Parry Memorial Concert was announced for December 22, the works chosen being the Trio in E minor, the Quartet in E flat, a group of pianoforte solos, and thirteen songs. The artists were Miss Marjorie Hayward, Miss Dilys Jones, and Messrs. Frank Bridge, Ernest Tomlinson, Ivor James, Edwin Virgo, Harold Samuel, and Plunket Greene.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BELFAST.

The Philharmonic Society opened its forty-fifth season with a miscellaneous concert on October 25. An unusually large audience gave evidence of a much increased subscription list, and the general approval by the public of the work done by the Society under the depressing influences of the great War now happily ended. The artists engaged were of high eminence, and their performances were worthy of their reputation. They were Mr. Leonard Borwick, Miss Phyllis Archibald, and M. Lucien Caveye. The two first-named are too well-known to need more than mention. M. Caveye is an excellent violoncellist of the French School. The choir, conducted by Mr. Godfrey Brown, sang with power and artistic finish Bach's Motet 'Be not afraid,' and part-songs by Charles Wood, Sir Edward Elgar, and R. Somerville.

The Society's second concert, on November 24, was on a larger and more ambitious scale. The principal work was the lamented Sir Hubert Parry's Ode 'A Song of Darkness and Light,' the solo part being sung by Miss Dorothy Silk. Miss Tessie Thomas was the violinist, and her performance of Mendelssohn's Concerto and Saint-Saëns's 'Havanaise' proved how well she deserved her high reputation. The work of the orchestra included Beethoven's Symphony No. 2, in D (Op. 36), and a selection from Glazounov's Suite, 'Ruses d'Amour' (Op. 61). For a provincial orchestra the attempt to give a really good performance of such works is most creditable to the careful training and admirable conducting of Mr. Godfrey Brown, the Society's conductor.

The Winifred Burnett Quartet (of which that lady is the accomplished leader and with whom were associated Mr. Fred Clarke, Miss K. McEndoo, and Miss Carrodus Taylor) gave a chamber concert on November 14. The programme included Beethoven's Serenade Trio, Tchaikovsky's Trio (Op. 80), with Mrs. Warnock at the pianoforte, and Grieg's String Quartet (Op. 27). The vocalist was Mrs. Jasper Grant, whose remarkably fine contralto was heard with much pleasure in a choice selection of songs.

### BOURNEMOUTH.

The orchestral playing at the recent Symphony Concerts has been uniformly excellent, and it is evident that Mr. Dan Godfrey has taken great pains in the preparation of the various compositions brought forward. Some of these were of a distinctly elaborate nature, and it speaks volumes for the industry and enthusiasm of both conductor and instrumentalists that the complexities of the more intricate musical works have been so slight a hindrance to truly satisfying performances. Thus it goes almost without saying that the technicalities of the less exacting works were overcome with ease.

Among the many attractive compositions appearing in recent programmes we would specially mention the following : Scriabin's second Symphony, the Rhapsody, 'A Shropshire Lad,' by George Butterworth, Beethoven's Symphonies Nos. 2 and 4, the Introduction to Act 3, 'Lohengrin,' and the 'Mastersingers' Overture, Tchaikovsky's fifth Symphony and 'Roméo et Juliette' Overture, and Brahms's Symphony in D. Particularly graphic was the treatment accorded to the 'Mastersingers' Overture and the Tchaikovsky and Scriabin Symphonies, the combined grandeur and charm of the last-named work being realised in most telling fashion. For purely orchestral novelties we have had an Elegie for brass instruments and drums by H. A. Keyser, a concert-overture, 'To Spring,' by Charles O'Brien, the poetical little Rêverie (Op. 24) by Scriabin, Chabrier's highly-pictorial overture to the opera 'Gwendoline,' and an 'In Memoriam 1914-18,' by Throsby Hutchison. One of the soloists, Mr. Leopold Davis, also elected to appear in a work previously unheard at these concerts, i.e., the famous Pianoforte Concerto in D minor by Bach, which has had an unaccountably long time to wait ere coming before a Symphony Concert audience. Mr. Davis played it with neatness and resource, but it is said that

hardly did he seem sufficiently to convey the emotional content of the music. A delightful performance by Miss Marjorie Hayward of the popular B minor Violin Concerto by Saint-Saëns was a notable feature of the seventh concert of the series. We have rarely heard this particular composition so effectively played, either from the solo or the orchestral standpoint. On November 28 a youthful pianist, August Ardeno, a son of one of the Municipal Orchestra's trumpeters, essayed the well-known Concerto in E flat by Liszt, displaying considerable promise therein, although the performance was a somewhat unequal one. Mr. Victor Benham's performance of Beethoven's so-called 'Emperor' Concerto, at the ninth concert, was very interesting, the pianist receiving a very hearty reception. Finally, on December 12, we have to record an exceedingly enjoyable performance by Miss Adelina Leon of Boëllmann's Symphonic Variations for violoncello and orchestra. We have heard Miss Leon on several occasions, but never to such advantage.

### BRISTOL.

Musical events have been more numerous of late—that is, in the latter part of November and the first fortnight of the final month of this memorable year. The spirit of the times was reflected in Madame Clara Butt's 'Victory Concert' on November 27 at Colston Hall, when the famous prima donna was once more accorded a rousing reception by a vast audience. Madame Butt, who was in magnificent voice, sang a dozen times. Very impressive was her presentation of Elgar's 'Land of Hope and Glory,' with organ and pianoforte accompaniment, and the scope of the artist was manifested in the manner in which she interpreted such dainty trifles as 'A fairy went a-marketing' (A. M. Goodhart), and a new song by Dr. Herbert Brewer, 'Harebells.' Mr. Ben Davies retains his charm of voice in a wonderful degree. This was especially apparent in such old favourites as 'Sally in our Alley,' and 'I'll sing thee songs of Araby.' Miss Marie Hall, like Madame Clara Butt, also has cherished local associations, and the warmth of her reception and the enthusiasm with which her violin solos were received, must have been very gratifying to the gifted player.

The Bristol New Philharmonic Society—this being its eighteenth season, the word 'New' could well be dropped—continues its courageous policy of bringing forward some of the less-known choral and other works at its Winter and Spring concerts. It was pleasing to find that Mr. Arnold Baiter (the hon. conductor), his committee, and the forces he directs were well supported at their concert at Colston Hall on December 4. The principal feature of the first part of the programme was Elgar's setting of O'Shaughnessy's ode, 'The Music Makers.' The recurring tender passage, 'We are the music makers, and we are the dreamers of dreams,' was beautifully sung, but the regrettable shortage of men's voices was noticeable in the more strenuous portions of the work. The solos were sung by Miss Phyllis Lett, with much sympathetic charm. Then followed César Franck's Symphony in D minor by the orchestra, led by Mr. Maurice Alexander, and after the interval the choir sang most acceptably Hubert Parry's Motet, 'My soul, there is a country.' A group of songs by Miss Phyllis Lett (from the 'Sappho Songs' by Granville Bantock) were very much enjoyed. A tone-poem for strings, 'In the woods' (W. J. Fenney), and dances for choir and orchestra from Borodin's 'Prince Igor,' completed the programme.

The Bristol Musical Club at its annual meeting decided that after that date no person of German nationality should be elected to membership. It was the Club's fifteenth annual meeting, and for the first time a Lord Mayor of the city (Ald. H. W. Twiggs) directed the proceedings. Mr. C. T. Budgett reported on the satisfactory financial position of the Club. There were a hundred and seventeen members, and eighteen were away serving their country. Messrs. Frank T. Gardner, D. W. Rootham, and W. S. Young were elected to fill vacancies on the committee. Mr. C. T. Budgett was cordially thanked for presenting to the Club a framed photograph of Sir Hubert Parry, who was an honorary member. Dr. Basil Harwood (the president) followed with

an address on the music during the war, the use of armaments, and the lasting peace of the world.

With the purposes situated in which he did not offer any apparent composition programme was assisted by the string quartet of Miss Mary Smith, afforded a composition written and performed by Dr. Root.

Mr. H. G. concert-party, he gave a concert at the Academy from the 1st to the 10th, and César Franck's

There is a tradition of musical life in Mr. R. G. Continental, which already playing in the mounting of the Guards recently. Plymouth under orchestra bands which It is deployed with over 100 musicians. should not be that are concerned.

The Plymouth conductor, is becoming more popular in the extre arrangements. The choir was thus repeated again the 10th, this time with the delight in this imitation by the choir Aviators. prised items. The Choir and exquisite the Choir.

an address, in the course of which he said that although music in this country had to a certain extent been marking time during the War, they knew how fully it had been made use of and appreciated at the Front. With the advent of the lasting peace they hoped for, and with the return of their armies, came the certainty that artistic activities pent up during the War would burst forth and that music would take such a place in the national scheme as it had never held before. Looking back over the period since 1914 it seemed wonderful that musical institutions and societies should have contrived to carry on their work. Choral societies and church choirs had alike been depleted, yet choral music had gone on. Orchestras had lost many members, yet symphony concerts had still been given. Music had nowhere come to a standstill; its organizations remained, awaiting the driving force that would be imparted to them by the return of the vast numbers of men to set them running full speed.

With the Victoria Rooms being monopolised for national purposes, Clifton has been badly in need of a centrally-situated concert-hall. The Royal West of England Academy, which has been frequently used this season and last, does not offer the seating accommodation required. This was apparent at an attractive concert on November 22, when compositions by Dr. Cyril Rootham almost filled the programme. Dr. Rootham was at the pianoforte, and he was assisted by Miss Gladys Moger (vocalist), and a string quartet—Miss Khoda Backhouse, Miss Mary Mellis, Miss Margaret Savory, and Miss Helen Luard. Miss Moger afforded pleasure by her interpretation of a number of songs composed by Dr. Rootham, who in some instances had written accompaniments for an instrumental quartet. The instrumentalists gave an excellent account of themselves in Dr. Rootham's Quartet in C major. These, and other items not by the Bristol composer, were cordially received.

Mr. Herbert Parsons made his only appearance on the local concert-platform so far this season, when on December 12 he gave a pianoforte recital at the Royal West of England Academy. He played with his customary ability selections from the works of Schumann, Ravel, B. J. Dale, Chopin, and César Franck, and his many admirers showed their appreciation by unstinted applause.

#### DEVON AND CORNWALL.

##### DEVON.

There is, it is feared, likely to be a dearth of orchestral music in Plymouth, the R.G.A. band (conductor Mr. R. G. Evans) having some weeks ago gone on the Continent for a six months' tour. News is forthcoming that already it has been very much appreciated in France, playing in huts, escorting troops to and from the boats, and mounting the guard of honour, formed by a mixed company of the Guards, to meet the King when he landed in France recently. Now we hear that the band of the R.M.L.I., Plymouth Division (conductor, Mr. S. P. G. O'Donnell), is under orders to proceed to France to swell the mass of bands which will assemble to do honour to President Wilson. It is deplorable that a town of the importance of Plymouth, with over 220,000 inhabitants, is without a local professional orchestra. The stumbling-block in the way of its formation should not be allowed to continue in the enlightened days that are coming.

The Plymouth Orpheus Choir (with Mr. David Parkes as conductor, and Mr. W. G. Finch as enterprising secretary) is becoming quite experienced as entrepreneur, and its concerts invariably present the spectacle of a hall crowded to an extent which would involve discomfort were not the arrangements so perfect in detail. On November 28, the choir was the means of bringing M. Pachmann to Plymouth, thus repeating an achievement of twelve months ago, and again the expectant audience was filled with wonder and delight at the revelation of exquisite beauty in the music that this inimitable artist has made his own. The chief item sung by the choir was Saint-Saëns's choral fantasia, 'Hymn to Aviators.' Other pieces, contributed with fine taste, comprised items by Vaughan Thomas, John E. West, and Mauder. The Choir's *fortes* were full and mellow, and its *p's* round and exquisitely controlled. On November 30, at Plymouth, the Choir sang choruses and part-songs from its large

repertoire, and was supported by Corpl. L. Busfield (violin)—who played three movements from a Suite composed by Mr. Parkes—Madame Holmes, Miss Julian, and Messrs. Parsons and Hill, who sang Herbert Oliver's Cycle, 'The Passing Show.'

During the Christmas season the Sunday concerts in Plymouth Theatre Royal are suspended. A number of vocalists (five) sang on November 24, when Pianoforte Trios were played by Gunners D. M. Durston, Spencer, and A. Bryant; and on December 1 Miss Isobel Wellington, a harpist of exceptional ability, played solos and duets with her father, Sergt. F. A. Wellington (violin), Mr. Sydney Smith and Sergt. Harold Nott sang excellently, and Mr. D. M. Durston played pianoforte music.

At the Plymouth Corporation concerts on November 23, when the band of the R.M.L.I. provided the programmes, a first performance in the district was given of Massenet's Suite, 'Le roman d'Arlequin,' the Serenade and the Réverie making a conspicuous success. Elgar's 'Cockaigne' Overture and the ballet music from 'La Source' (*Débâcles*) were given. Operatic vocal music was provided on November 30 by Miss Phyllis Archibald and Mr. James Pursall, and a fortnight later Senhor Edgardo Guerra, the truly great violin-artist, paid a return visit. Excellent weekly concerts continue to be arranged by the Education Department of the Plymouth Co-operative Society, at which Miss Elsie Chambers and Mr. Frederick Taylor (vocalists), Miss Florence Hood (violin), Miss Una Bourne (pianoforte), and the R.M.L.I. band have performed.

In Mutley Baptist Church, on December 4, a recital of sacred music given by Dr. H. Lake (organ), Mr. R. Ball (violin), and Miss W. Blight ('cello) included Rheinberger's Trio. The weekly concerts on the Pier included, on December 1, a performance by the R.M. band of H.M.T.S. 'Powerful,' conducted by Bandmaster G. W. Osman. Officers and Instructors from H.M.S. 'Impregnable' gave a successful concert on December 3, at the R.N. Hospital, Stonehouse. Musical members of Christ Church, Plymouth, have formed a Philharmonic Club, and gave a miscellaneous concert at Torpoint on December 4.

In the matter of music Exeter has been exceedingly dull during the autumn. Members of the profession and amateurs in this city seem to follow their several pursuits with individual enthusiasm, but concerted effort is practically nil. Mr. Norman Kendall has indeed made a good attempt to form a ladies' choir, and on December 6 the choir (the 'Æolian') sang part-songs by Ackerman, Sullivan, and Smart, and a chorus from Schubert's 'Paradise and the Peri.' No doubt the choir sang well, but we did not know of the event until it was over. Mr. R. Harper Kendal led an orchestra at the same concert.

A large audience was much interested at Exeter University College on December 7 in the remarks made concerning folk-song by Mr. F. J. Pinn, who, in referring to its origin in the 'call' of savage tribes, spoke of the recent labours of resuscitation of Mr. Cecil Sharp and the Rev. S. Baring-Gould, and incidentally pressed a plea for British music. Thirty female voices from the College Choir sang examples, and Mr. Pinn sang others and concluded with two Devonshire items.

The organistship of St. Sidwell's (Exeter) Wesleyan Church has become vacant through the regretted resignation of Mrs. John Passmore, a successful teacher of singing and a capable organist, who has done valuable work with the choir during the last twenty years. Mr. William Rains, late assistant-organist of Ripon Cathedral, has been appointed, after playing a test on December 8. His recital included an Introduction and Fugue (C sharp minor) by Basil Harwood, the Largo from Dvorák's 'From the New World' Symphony, Guilmant's 'Funeral March and Hymn of Seraphs,' and the Toccata in G of Dubois.

At a miscellaneous concert at Exeter on December 10, Mr. S. J. Bishop (principal bass of the Cathedral) sang Hatton's 'Revenge,' Mr. Horace West played violin music by Dancla and Monti, and Miss D. Hoult contributed 'cello pieces by Sammartini and Popper.

Plymouth R.M. band is very popular at Torquay, and drew large audiences to the Pavilion on three days from December 1. A sacred concert opened the series; a symphony concert included Mendelssohn's 'Scottish' and music by Saint-Saëns, Elgar, Edward German, and Sterndale

Bennett; and a patriotic programme was given at the final concert. On December 7 Mr. Arthur Kiley's 'No. 1 Company of Instru-Vocalists,' comprising nine members, was heard, the instruments being euphonium, trombone, and cornets, and the singers contributing part-songs.

A party of singers at Tavistock on November 20 sang part-songs—'Sunbeams,' 'Snowdrops, and 'Silent night'—duets, and solos, in aid of Red Cross funds; a choir conducted by Mr. W. E. Stevenson, at Beer, on November 21, supported by an orchestra, sang choruses (including 'See the conquering hero comes'), and concerted pieces; and the U.M. Choir of North Lew, on November 21, gave a sacred concert.

At Seaton an orchestra, conducted by Miss Bradbury Turner, played a good programme, assisted by vocalists; and a week later songs and part-songs were sung there in character under the direction of Mrs. W. Lloyd Worth.

#### CORNWALL.

Concerted music formed part of a concert in celebration of Budock Feast, on November 18, at Treverva, when duets and quartets were sung by members of the Wesleyan Choir. A series of sacred concerts in Looe district opened at Polruan on November 19, when songs, vocal duets, and pianoforte solos comprised a programme arranged by Mrs. Aldridge. St. Austell Ladies' Quartet sang at Camborne on November 19 in celebration of St. Martin's Feast, and several Camborne artists took part in the programme. Further celebration was made in Centenary Wesleyan Church, when the choir, assisted by Troon Choir, gave a sacred concert under the direction of Mr. Everson Luke. Over £25 was realised at Gunnislake on November 20, for a War Fund, by a concert given by local vocalists and others from Plymouth, with M. Schwer as pianist; and for the same object, at Hayle, on November 23, an orchestral concert was given, led by Miss J. Thomas, with vocal quartets sung by an excellent local party. The same funds were further augmented by a miscellaneous concert at St. Austell on the same date.

A choir of sixty voices was conducted by Mr. C. Spargo at Stithians on November 23, in choruses and part-songs; and at Saltash, on November 26, a band and party from Wearde Camp gave a successful concert for Prisoners of War funds.

A sacred concert was given by Busvel Wesleyan Choir on December 1, and concerted vocal music was prominent in the programmes of concerts at Trevellas and at Mousehole on December 2.

Roskear Girls' Choir and Camborne Ladies' Choir, both very efficient combinations, sang choruses and part-songs on December 7 at Camborne, supported by an orchestra of forty performers; and a party from Mullion gave a concert at Mevagissey on the same date. The band of the Royal Marines, Portsmouth Division, played at Falmouth on December 11. At Camborne, on December 13, Mr. James Martin's orchestra of forty performers was augmented by Redruth Orchestra, and played an excellent programme.

#### LIVERPOOL.

The third Philharmonic concert, on November 30, offered a well-varied programme which included Tchaikovsky's fourth Symphony, Balfour Gardiner's thrilling 'News from Whydah,' Butterworth's Rhapsody, 'A Shropshire Lad,' and the 'Four Concerts' by Eugène Goossens, jun., who himself conducted the first performance of his recently-completed orchestral version. The titles of these short pieces, which take but eight minutes in performance, are 'The Gargoyle,' 'Dance Memories,' 'A Walking Tune,' and 'The Marionette Show.' What has been written about Mr. Goossens's harmonic daring, and his notable achievements as a miniaturist, applies with equal force to these latest instances of his individuality and surpassing skill in orchestral device, which in the 'Gargoyle' is applied with almost uncanny realism. Similar advanced technique is shown in the other numbers, with perhaps less immediate assimilation by the hearers in the case of 'Dance Memories,' a study in elusive harmonies in unrelated keys, and in the 'Walking Tune.' Butterworth's Rhapsody, 'A Shropshire Lad,' also illustrates an idea suggested by a title, but surely his music leaves the emotions free, while enlisting our imagination. Mr. Goossens conducted it sympathetically, but one has

heard more impressive performances of Tchaikovsky's F minor Symphony, especially as regards the pizzicato. If Mr. Goossens has any weakness as a conductor, is it not in taking things rather fast? In this instance the Symphony was gone through in seven minutes less than the usual scheduled time. Under Dr. Pollitt's direction the band and choir (who sang alertly) gave an inspiring account of Balfour Gardiner's dramatic music to Massenet's grimly-humorous ballad, which received its second performance by the Society on this occasion. Other features of the concert were the 'Coriolanus' and 'Benvenuto Cellini' Overtures, and the extraordinarily brilliant vocalism of Miss Mignon Nevada in the 'Mad Scene' from 'Lucia' in the 'Bell Song' from 'Lakmé' and in Cyril Scott's 'Blackbirds' Song, in which the flautist, Mr. Redfern, contributed an exquisitely-played obbligato, as he did also in the Donizetti aria.

Mr. Josef Holbrooke has found staunch admirers in Liverpool, and appeared in fine form at his concert in Crane Hall on December 9, when this greatly gifted composer-pianist was recalled again and again after playing examples of the pianoforte music of to-day. In a characteristic programme-note he wrote that it is useless for him to play Chopin, Schumann, &c. Every pianist is doing this at present. So few devote themselves to the music being written to-day, that he wishes to do his best for it, always remembering that he is not anxious to assume the 'pianist-virtuoso' mantle, being primarily a composer. He truly remarked that in a country which loves its old favourites, it is not easy to introduce new and strange music. But Mr. Holbrooke's artistic powers outshine those of the mere pianoforte-virtuoso in combining as they do such interpretative qualities as he possesses and displays, especially in modern pianistic problems. Playing from book as he did (and for which he apologised), it would yet be difficult indeed to imagine more delightful presentations of John Ireland's scintillating modernities, 'Ragamuffin' and 'Chelsea Reach,' Cyril Scott's 'Elephant's Dance' and 'Rainbow Trout,' de Séverac's 'Coin de Cimetièrre,' and his own masterly and epoch-marking Variations on 'Auld Lang Syne.' His accompaniments to the songs contributed by Miss Astra Desmond and Mr. George Pawlo were also models of masterly skill and appropriate tone-colouring. Miss Desmond exhibited a rich and vibrant mezzo-soprano voice, which she employed with great art. She sang with exceptional charm in Holbrooke's 'Killary,' Ireland's exquisite 'Sea Fever,' and Cyril Scott's 'Chinese Picnic.' Mr. Pawlo, a Finnish tenor, is an artistic and expressive singer who made the most of some lugubrious vocal examples by Melartin, Palmgren, and Sibelius. He also sang Holbrooke's remarkable setting of Poe's 'Annabel Lee,' Bantock's 'A Feast of Lanterns,' and Frank Bridge's 'Love went a-riding.' The programme and performance provided a feast of good things.

Two happenings among recent events which deserve to be chronicled are the matinee performance given by Miss Jean Sterling Mackinlay in the Repertory Theatre on November 21, and the lecture on 'Nerve Control' given by Mr. Ernest Hunt to a large gathering of the local Music Teachers' Association in Rushworth Hall on December 7. Miss Mackinlay applies exceptional gifts of voice and gesture in the interpretation of old songs, which find new inspiration and meaning in her fascinating performances. Her own deeply-felt emotions of pathos and passion, as well as archness and humour, find response in all who come under her spell. Whether in such examples as 'Caller Herrin' (one of her mother's great songs), 'Ould John Braddleum,' 'Whistle, daughter, whistle,' 'Get up and bar the door, O,' or in Lucy Broadwood's delightful 'The Tree in the Valley,' or, in deeper vein, Cecil Sharp's arrangement of the old secular carol, 'King Herod and the Cock,' or the sacred mystery of the 'Cherry Tree Carol,' she is supreme. Miss Mackinlay, while an interesting study in heredity, is also a great artist in her own right. Mr. Ernest Hunt is another example, he being the able son of a brilliant father, the late Dr. W. H. Hunt, of Birkenhead, who was the first Mus. Doc. of London University. Of practical experience as a teacher, singer, and successful writer of song-lyrics, Mr. Hunt is also an authority on 'Nerve Control,' and his cogent address was followed with evident attention and appreciation. It opened up new vistas for intellectual study,

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of which at present we know too little. Nerve-force can be trained and tempered, and its manifestations brought under control, in like manner as the more gross muscular body can be disciplined. It is all a matter of intelligent direction and persistence. The training of the subconscious mind which governs our thought-conceptions can be accomplished by all who apply themselves diligently in that direction. 'Courage-thoughts' can be as readily suggested and acquired as 'fear-thoughts.' The lecturer recommended students and teachers of music deliberately to aim at acquiring mental concentration, thereby lessening the drudgery of incessant digital labour.

Two representative Cathedral organists, Mr. H. G. Ley, of Christ Church, Oxford, and Mr. T. H. Collinson, of St. Mary's, Edinburgh, took part in the interesting series of organ-recitals which have been given on the new Rushworth organ in Hope Street Church, on November 28 and December 12 respectively. Mr. Ley handled the instrument with excellent effect in Harwood's first Organ Sonata, and in three of Parry's Choral Preludes. His reading of the familiar Wesley Larghetto in F sharp minor was less acceptable, the solo melody being played on a stopped-diapason, and taken at funereal pace. Mr. Collinson also played a Wesley piece, the fine 'Choral Song and Fugue,' and three movements of Widor's fifth Symphony.

The Post Office Choral Society has been kept well together considering prevalent difficulties, and at its concert on December 11 evidence of good material and training was again revealed in a performance of Goring-Thomas's tuneful Cantata, 'The Swan and the Skylark.' The choir is well-balanced and powerful, and reflects great credit on the fine public service from which it springs. The solo numbers were taken by Miss Mary Fielding, Miss Hilda Cragg-James, Mr. Furness Williams, and Mr. Klinston Shepherd. After ably holding the post of conductor for six years, Mr. Arthur Davies has resigned, and will be succeeded by Mr. H. Goss-Custard.

Pianists at the Wednesday Mid-day recitals in Rushworth Hall have included Miss Gladys Scollie, Mr. Frank Bertrand, and Miss Marjorie Sotheran. Mr. J. C. Hock (cellist) and the Tobin Pianoforte Trio (Mr. John Tobin, pianoforte, Mr. John Lawson, violin, and Mr. Walter Hatton, 'cello) has also appeared. This able Trio, on November 27, introduced the melodious and musically Trio in C minor, Op. 71, by Mr. William Faulkes, and Ernest Austin's fourth Trio in one movement, Op. 26, both works being representative of two clever English musicians. A first performance was also given by Mr. Tobin and Mr. Lawson of the arresting first movement of John Ireland's Sonata No. 1, in D minor.

Notable among the Musical Wednesday Afternoons at Crane Hall was the pianoforte recital given on December 4 by Mr. Julian Clifford, the Harrogate conductor, whose great executive facility and artistic taste enabled him to deal resourcefully with the 'Moonlight' Sonata, Debussy's Toccata, and Chopin's C sharp minor Scherzo. A group of graceful original compositions also found favour.

Mr. Vasco Akeroyd has happily recovered from his serious breakdown followed by influenza, which occurred after the first concert of the Symphony Orchestra's new series held in the Central Hall on November 19. At this concert the vocalis was Miss Doris Woodall, and Mr. Arnold Trowell played Haydn's Violoncello Concerto, in which the interpolated cadences appeared to be of much more recent date. The fine orchestra played very well in the 'Pathetic' Symphony, a work in which Mr. Akeroyd specialises. It is satisfactory to hear that he has resumed work, but the remaining concerts are necessarily postponed.

Mr. H. J. Westhead, a local entrepreneur, is adopting a spirited policy in providing Saturday afternoon concerts in the Philharmonic Hall, which recall the traditions of the old Harrison Concerts in assembling great artists. At the first concert, on November 23, there were assembled Madame Stralia, M. Melsa, M. Vallier, Miss Adela Verne, and a débutante, Madame Eunice Westhead, whose sympathetic contralto voice and artistic style made a favourable impression. On December 14, Mr. Moiseiwitsch played Balakirev's remarkable epic of the East, 'Islamey,' and Miss Marie Hall, with Miss Carrie Tubb, and Mr. Walter Bridson as accompanist, carried through a successful programme.

## MANCHESTER AND DISTRICT.

Having put his opera house offer into definite shape, Sir Thomas Beecham lost no time in launching his campaign of propaganda to be carried on during the next five years or so. Characteristically enough he did this at the annual meeting of the Royal Manchester College of Music. It was on a similar occasion and in the same hall two or three years ago that he poured scorn on colleges of music, and the quality of students turned out by them. Some of his challenges were taken up. At least one of his operatic tenors was trained at this self-same College; another helped him out of a hole (though not of Sir Thomas's digging) at a Hallé concert soon after his speech; a good many string-players of the war-time Hallé Orchestra were products of the Royal Manchester College of Music; and his challenge to baritone students and their ability to interpret such music as the solo-part in Delius's 'Sea Drift,' was answered to the satisfaction at any rate of the composer, although, oddly enough, that success has been barren of any further result to the singer concerned. But if this earlier and rather capricious outburst was mainly destructive, Sir Thomas was in a constructive mood on November 29.

Writing in these columns twelve months ago, in November, 1917, I emphasised the constant, fertilising influence of the Hallé Orchestra since 1857 in preparing the ground for these 20th century developments. Comment was also made on the certainty that with Sir Thomas identifying himself with the management of the College of Music, it would virtually become a 'nursery' for young operatic singers and players, who would thus pass directly into the profession instead of being cast adrift on the seas of musical life. It is worth while recalling these among other points, because Sir Thomas, on November 29, insisted that the Manchester College of Music 'should be the *fons et origo* in the great movement that must now go forward all through the North of England.' He added that 'it is useless trying to found a great theatre in any district without identifying with it the rising talent of that part of the country. . . . The College must play its part; it should be able to provide him—and the Institution and organization he was to found in the next five years—every year with half-a-dozen excellent singing pupils who would be in a position to go right into an operatic organization. 'This,' he said, 'is done in other countries, and must be done here.' Again, on the other point: 'If Manchester's public had not been trained for fifty or sixty years by its splendid orchestral concerts, it would have been impossible to give four months of opera.' Further preparation of the public mind will, however, have to be taken in hand; operatic appreciation classes, or something akin to these, will have to be inaugurated. Lecture-recitals would be another valuable aid; a systematic development of opera brochures similar to the 'Operaführer' of the big Continental centres, at the cost of a few coppers; in fact any and all means of familiarising the mind of the public with the plots and stories, and with the numerous musical aspects of the newer or less frequently performed operas. Concert-platform performances of such things as 'Faust' or 'Cavalleria' may possibly be justified in the remoter, smaller, and musically starved centres, but in Manchester it is quite ludicrous when the real article can be heard and seen so easily. Personally I am not over-keen on the platform-performance of lengthy operatic excerpts at symphony orchestral concerts, although acknowledging freely their educational value to such an enterprise as the Beecham Opera in its present state of development. Amongst singers I am sure interest in matters operatic can be stimulated in the Manchester area if there existed a competitive musical festival, where in the solo and ensemble classes operatic music could be prescribed as test-pieces. From my own knowledge of these festivals in the last dozen years prior to 1914, I could name half-a-dozen men and women who through such means got their first start in what led ultimately to regular operatic work. Both in Lancashire and in Wales possessors of rattling good voices and of temperament have been brought to light, but in the absence of any channels connecting festivals with colleges of music and thence with opportunities for practical operatic study and practice, the best possible use has not been made of the voices when found. Sir Thomas further alluded to the

importance of the work carried on in Elementary Schools : 'We should resolutely keep from the observation of the child in the Elementary School all indifferent and unworthy music ; if that were done the child would grow up with his or her taste not half but almost fully formed.' Again may one direct the attention of the Beecham powers—that-be to the fact that this is precisely what has happened in all competitive musical festival centres, where the children's classes have been handled in an enlightened manner. Under the Manchester Education Committee (and the same is true of Salford) much that is good is being done, and a progressive festival policy pursued in Manchester and Salford would produce still better results. There are men and women here who know what needs to be done and how best to do it, and if Sir Thomas Beecham would go into these matters and back with his enthusiasm and means the promotion of such a festival scheme, he will lay a good many foundation-stones on which to erect his edifice of a future music-appreciating public.

By the time this journal is published Beecham's fifth Manchester operatic season will be in progress. During the Christmas and New-Year holidays the operas were wisely of the 'box office' genre. From January 6 a six weeks' subscription season will run, during which Verdi's 'Falstaff' will receive its first performance by this Company, and Manchester will also gain its first acquaintance with the Beecham production of Puccini's 'Manon Lescaut,' Wagner's 'Valkyrie,' Rimsky-Korsakov's 'Coq d'Or,' and Moussorgsky's 'Khovantchina.' A revival of 'Othello' will gladden many habitués.

On November 23 and 28 we heard for the first time here Rimsky-Korsakov's 'Antar,' under Beecham, and Ravel's 'Valses nobles et sentimentales' under Goossens. A few of us had heard the Russian work at the Musical League concerts some years ago at Liverpool, under the late Harry Evans. Now, as then, the predominant impression was the utter absence of any logical cohesion such as is connoted by the term 'symphonic suite.' Call it pure phantasy tricked out in all imaginable orchestral devices and hues, exceedingly piquant, and up to a point enjoyable for, say, fifteen minutes ; but thirty-five minutes of it weighed too heavily on the senses. One has not felt thus with other works of his, or of his compatriots, and I hardly expect this to achieve any popularity comparable to, say, 'Schéhérazade.'

Both in the 'Antar' and in the Ravel 'Valses' there was lacking the complete abandon, the zest of every player revelling in his task. Yet even with this deficiency, the Ravel music gripped the imagination, and not all ballet-music transferred to the platform does that. Listening to these 'Valses,' my mind travelled back many years to a Richter programme illustrative of the dance, and his Viennese handling of the Ländler : how ponderous, how dull, alongside this sparkling, nimble-witted stuff ! This is the sort of music one feels would chime with the spirit of a winter-sports holiday in the Bernese Oberland—sunshine, glistening, dancing lights on the snow in the still, clear atmosphere, all radiant and buoyant. One wanted to bathe in its stimulating harmonies just as in the Alpine noontide sunshine. To Mr. Goossens, jun., we are greatly indebted for successfully overcoming the difficulties of securing this performance.

Holbrooke's 'Queen Mab' Scherzo and Hamilton Harty's 'Wild Geese' Poem must be dealt with next month, as also the very-much-alive readings of 'Messiah' under both Sir Thomas Beecham and Sir Henry Wood.

The last few weeks have brought us into touch with much chamber-music of first-class quality. A Birmingham pianist, Miss Marjorie Sotham, has gradually worked her way into genuine recognition here. Associated with the Catterall Quartet, Mr. J. Hock, Miss Dorothy Silk, &c., she has introduced plenty of new music—e.g., Dupont's Pianoforte Quintets and Liszt's Pianoforte transcription of the famous Paganini Variations in A minor. In the Brahms F minor Quintet, and also in the same composer's 'Cello and Pianoforte Sonata in F (Op. 99), one had momentary doubts of her capacity for maintaining an accurate adjustment of tonal balance. In the Brahms Sonata her companion, as usual, freely indulged his predilection for imaginative pianissimo playing, but their moods as players did not achieve unity in idea or execution, and this defect was still

more noticeable in the Brahms Quintet. As a solo player she has many of the qualities making for success.

The Catterall Quartet concert on November 23 showed in three Beethoven works that these players will have nothing to fear by comparison with the famous Continental and American quartets if ever they should visit us again. Their own visit to London of last Spring ought to be followed by visits to Paris and Brussels. They are fortunate in possessing instruments of quite unusual quality.

The first two Brodsky Quartet concerts, on November 21 and December 12, were notable for a new Pianoforte Quintet, still in MS., by Sydney H. Nicholson. Not many men spending the bulk of their time in the musical atmosphere of ecclesiastical establishments have succeeded so completely in banishing all trace of its influence in their compositions. This work has healthy, vigorous, melodic strength, and in the third movement exploits the gavotte rhythm in quite piquant manner. Miss Lucy Pierce is an ideal associate for trio or quartet work, and both she and her colleagues played in the Quintet with evident enjoyment. A few days later it was repeated at the Tuesday Noon-time concerts.

On December 12 came Busoni's Sonata No. 2, in E major, first played here in 1902 by Dr. Brodsky and the late W. H. Dayas. More recently it was performed by the composer and Kreisler, and on this occasion Dr. Brodsky and Mr. R. J. Forbes were the executants. It is one of the things to enthuse about to-day. Whatever obscurities it had for us in 1902, its informing spirit harmonized in ideal fashion with the moods of the present moment, and the interpretation under notice had that quality, easier recognized than described, which we are wont to term spirituality. There must be rare community of thought and mood, alike of composers and players, to achieve such interpretative power. Although the fine Schubert Quintet followed, I wanted no more music that night.

The Bowden Chamber Concerts have entered upon their eleventh season. On December 10 Messrs. Catterall, Forbes, and Hock played the Tchaikovsky Trio (Op. 50), and Beethoven in B flat (Op. 97). The singing of Miss Phyllis Archibald was hardly on the same high plane of excellence as the playing of the Trio.

Although much of this contribution has been devoted to the influence of the Royal Manchester College of Music, yet a few lines must be devoted to the Armistice Celebration concert on December 10. Miss Brema arranged the 'Prologue to Peace' from the opening of Rameau's 'Castor and Pollux.' Then followed Elgar's 'Carillon,' three Belgian songs by Paul Kocks, and other interesting things, altogether a programme off the beaten track, that satisfied both artistic and emotional senses in a much higher degree than either the Hallé or Brand Lane concerts. Why not repeat it in the Free Trade Hall, or in one of the theatres, with Rameau's orchestration?

Mr. Albert J. Cross's Manchester School of Music's concert on December 11 was chiefly conspicuous for the violin-playing of Miss Nellie Osbaliston in Max Bruch's 'Romance.' Three orchestral works received their first performance in Manchester—Stewart Macpherson's 'On Scotia's Hills,' Ernest Ford's 'Scène Bacchanale,' and Sir Alexander Mackenzie's 'Scotch Rhapsody,' written in 1879.

## NORWICH.

The Philharmonic Society opened its present season with a most successful performance of 'Judas Maccabeus' on Thursday, December 12. The work proved to be singularly appropriate for the present time, and attracted a very large audience. During an interval in the performance the Deputy Lord Mayor (in the unavoidable absence of the Lord Mayor) gave an account of the war work undertaken by the Philharmonic and Choral Societies during the last four years. Considerable sums of money were raised for local war work, and free concerts given to soldiers. Dr. Bates and the members of the Society were recently thanked by the civic authorities for all they had done, and for having provided the usual series of high-class concerts during the whole period of the war.

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After the speech of the Deputy Lord Mayor a verse of the 'Old Hundredth' was sung by choir and audience, who remained standing until the close of the chorus 'Sing unto God,' which, with a verse of the National Anthem, brought the concert to a conclusion. The soloists were Miss Caroline Hatchard, Miss Dora Arnell, Mr. Richard Ripley, and Mr. David Brazell. Mr. Haydon Hare was at the organ, and Dr. Fred Bates conducted.

## OXFORD.

On November 13, the new Professor of Music, Dr. H. P. Allen, organist and Fellow of New College, gave his inaugural lecture in the Sheldonian Theatre, the subject being 'Music in the University of Oxford since 1626: a Survey and a Forecast.' The chair of music here, said the Professor, was founded in 1626 by Dr. William Heather, who was a great friend of Camden, and it was at the suggestion of the latter that the chair was established. Thus the work of the 'famous fourteen' who had directed and carried on 'the divine art' in this ancient seat of learning extended roughly-speaking over three centuries.

Some amusement was caused by the lecturer reading a record of the conferment of the Doctor's degree, upon Heather in company with Orlando Gibbons, the 'Music' (*i.e.*, the Exercise or Composition) being written by Gibbons and made to do duty for Heather as well!

In 1592, when Queen Elizabeth visited Oxford, all the professors of the University were told to be in readiness to deliver their lectures at any time required, but the musical men were vouchsafed a special private hint, 'because, though skilful as musicians, they are not so learned in the Latin tongue as other University men, so that more care on their part is needed.'

We have not space to touch upon more than two or three Professors who have occupied the chair since its foundation, but things must have got into a superlative state of slackness in the days of Crotch and Sir Henry Bishop, who were both non-resident, and only saw Oxford once a year, the occasion being the Encenia. On the other hand, in 1858, Sir Frederick Ouseley instituted thoroughly good examinations, and worked hard to put matters on a more solid basis. The lecturer paid him a well-deserved compliment. Ouseley was followed by Sir John Stainer, who notably extended the influence of the foundation. Next came Sir Hubert Parry—our English Bach, as we delight in calling him—who raised the status of the musical degree to a remarkably high level, and through him the lecturer said music had been wonderfully blessed. Dr. Allen went on to say that Parry's writings owed their origin in a great measure to the influence of Oxford, and were a contribution to the Art of music which would remain for many years the best compositions of their kind. It seems almost unnecessary to add that Parry's lead was scrupulously followed by his successor, Sir Walter Parratt. In venturing to forecast the future, the Professor said he hoped that when again we returned to normal times the sphere of usefulness of music would be considerably enlarged.

On Sunday, December 1, an excellent concert was given in the Sheldonian under the able direction of Dr. Allen, the principal item being Bach's Magnificat, which was last heard here about four years ago. This setting of the Magnificat is very strongly tinged with Italian influences, a flavour that characterises also many similar works of Handel. Say what we will, the choral voices appear to revel in this type of composition, and on this occasion their interpretation, taken as a whole, was superb. The soloists were Miss Salvin, Miss Cropper, Mr. Child, and Miss Greeves-Johnson, who all alike were admirable. The Cantata, 'Sleepers, wake,' was also included in the programme, the same soloists taking part, and the choir as before singing excellently. The Concerto in F, with its solos for violin, flute, oboe, and trumpet, came as a welcome relief after the masses of vocal tone.

Mention must be made of the inclusion also of two beautiful Carols, 'I sing the birth' and 'Welcome, Yule,' both by Sir Hubert Parry. So delightful indeed were they that they ought to be widely known.

## Musical Notes from Abroad.

## ROME.

## THE WINTER SEASON IN ROME.

After the lugubrious report which I contributed last month on the present state of music in the Eternal City, it is pleasant to be able to assert that with the dawn of peace there is also a promise of better things in the artistic world. As I write we are at the eve of the re-opening of the Augusteum, when the famous Sunday Afternoon Concerts will be resumed under the ordinary direction of Signor Molinari, the director of the Accademia di Sta. Cecilia. Amongst the other conductors of whom a visit is promised us, one notes the names of Vittorio Gui and Maurice Ravel. The Spanish pianist, Richard Vives, is also to give a couple of concerts, and there will be a special commemoration of Debussy, with a concert devoted exclusively to his works. A particularly interesting feature of the season for a Roman audience will be an 'America Day,' devoted to the music of our transatlantic Allies. Amongst the novelties promised are 'Joan of Arc,' by Enrico Bossi, written for solo, choir, and orchestra, and a sacred drama, 'St. Agnes,' also for choir and orchestra, by Licinio Refici, master of the cappella of St. Mary Major (and therefore a successor of Palestrina, as I mentioned last month).

The Costanzi Theatre, departing from the traditional opening on St. Stephen's evening, will commence the Winter operatic season on December 19, and the première is to be Verdi's 'Don Carlos,' a work last presented in Rome in 1910, when it was hailed as a novelty for the new generation, having previously been unknown on the Roman stage for twenty years. The choice of this opera has given rise to some unfavourable criticism in Roman musical circles, but I will defer any further remarks till my report of its revival. The Winter programme of the Costanzi (only just published, by the way) contains three Puccinian novelties—'Il Tabarro,' 'Suor Angelica,' and 'Gianni Schicchi,' whose proximate completion I mentioned in the *Musical Times* of July, 1917, and which will be directed by the author. The other novelties promised us are 'L'Amore dei tre Re' ('The love affair of the three kings'), by Marinuzzi (who, by the way, is to be the ordinary conductor for the season), 'Tucoman,' by Boero, and 'Mirra,' of Alaleone. Of the eagerly-awaited 'Nerone' no mention is yet made, but a representation of 'Mefistofele' will bear the character of a commemoration of Boito; and on the whole it is to be confessed that the programme promises matter of varied and lively interest.

LEONARD PEYTON.

## Miscellaneous.

The committee of the Summer School of Church Music has arranged a Conference to be held at St. Paul's Chapter House from January 14 to 16 inclusive. The basis of the discussions will be the important section on Church Music in the Archbishops' report. The need for training will be the dominant idea. The musical training of clergy, choirmasters, organists, and congregations will form the subject of conferences on successive days. Applications for time-table and other particulars should be made as soon as possible to the Rev. A. S. Duncan-Jones, St. Mary's Vicarage, Primrose Hill, N.W. 3.

Dr. C. H. Kitson, organist of Christ Church Cathedral and Professor of Music at University College, Dublin (National Union), has been appointed Senior Professor of Harmony, Counterpoint, and Composition at the Royal Irish Academy of Music, Dublin.

Mr. E. H. Bibby has relinquished his appointment as Y.M.C.A. music organizer in the South-Western Division, and has returned to Manchester to resume his professional work there.

Lieut. J. Albert Sowerbutts, M.C., assistant music-master at Winchester College, is now safe home after being a prisoner-of-war in Germany.

We regret that several articles from our country correspondents arrived too late for insertion.

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... ...	... By J. A. SOWERBUTTS
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